

VOLUME 3 NUMBER 2

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FEATURES

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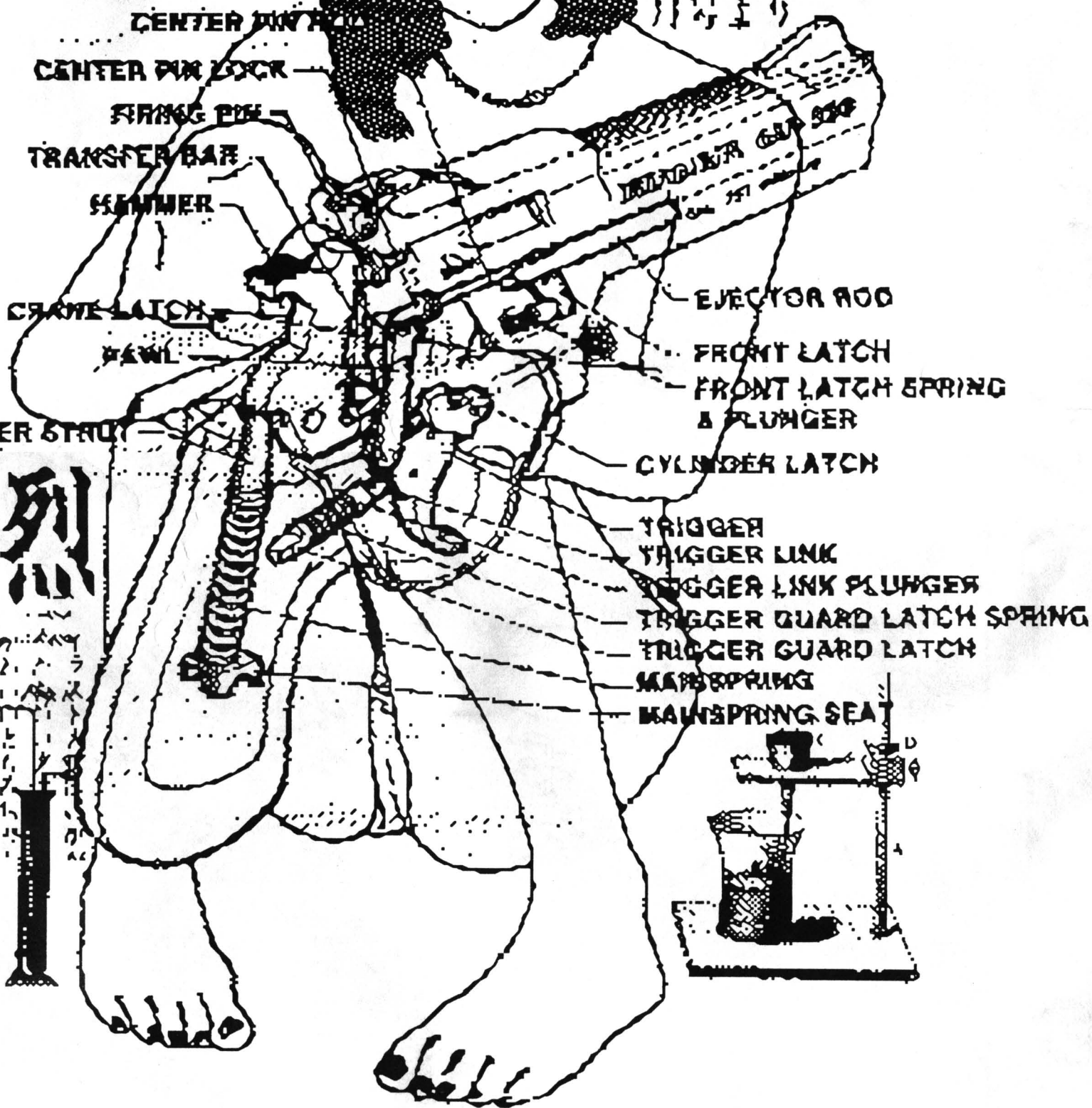


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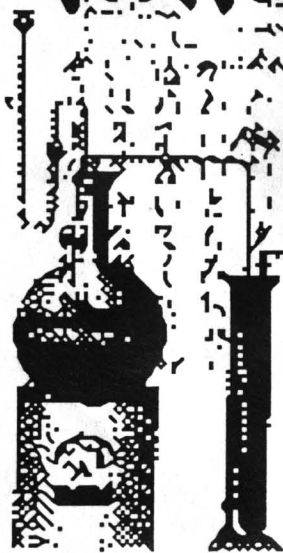
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THE CITY OF STEEL

(from 'Three Cities', by Sholem Asch 1933)

No human voice was to be heard in the great forlorn city; but instead rose without ceasing the uncanny voices of invisible animals confined to their cages. Ceaselessly came the regular, gasping sound of distant dynamos, ceaselessly fluids bubbled in cisterns somewhere or other and steam whistled through pipes. Tanks spluttered over, little wagons shrieked on rails, chains rattled, cranes groaningly lifted up bales of flax as if they were toys and deposited them in their destined places, in the huge boiler houses could be heard the ear-splitting whistle of escaping steam. The whole city seemed to be inhabited by bizarre creatures made of steel and iron, who breathed through belts and chains instead of lungs and moved on steel limbs...

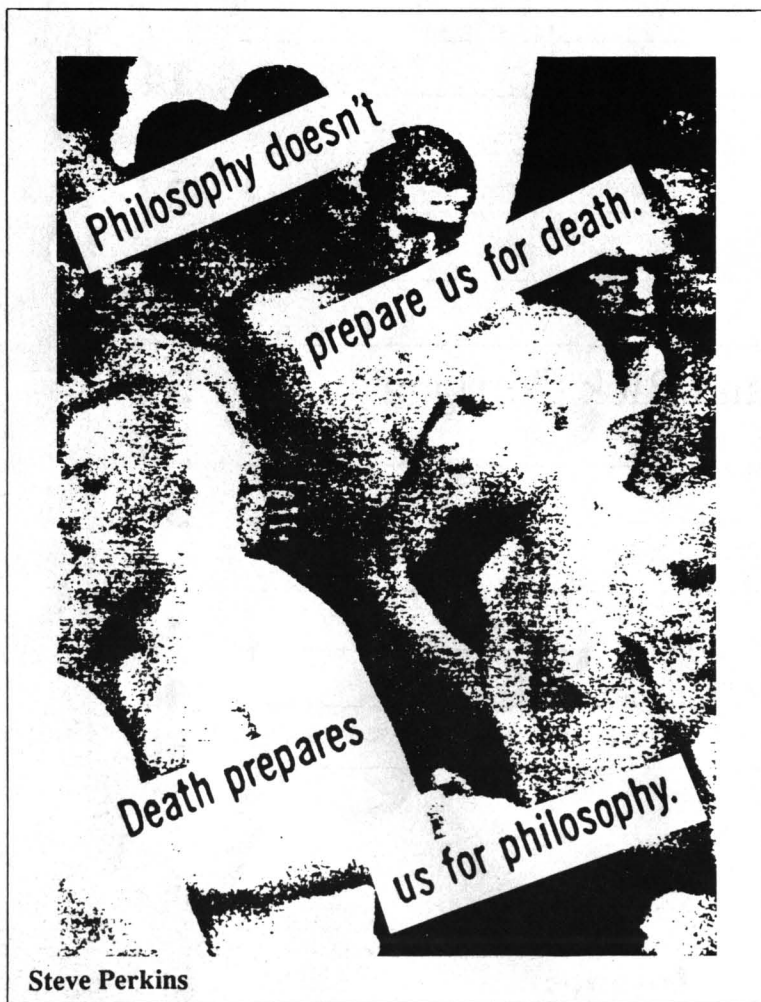
Mirkin was first shown the dynamo house from which electric power was distributed to the looms. Like steel dogs on leather traces the dynamos crouched in their recesses; at the command of a human being dressed in leather and covered with oil they make their leather belts spin without cessation like blind Samson turning the millstone. The rows of docile steel dogs ran away endlessly; always on the stretch, they accomplished their tasks zealously and swiftly, without stopping, without ever taking a breath. Round these curse-laden slave dogs men in leather overalls, man like cattle drivers or prison warders, were always busied; they held huge oil cans in their hands and now and then comforted a thirsty animal with a drop of life-balm.

From the dynamo houses ran, immediately under the roof, the leather belts that kept the looms going. Like beasts with their fells flayed of these looms of steel stood side by side in the machine room; their intestines were visible, and the structure of their sensitive mechanism could be clearly distinguished; their wheels, all their complex 'nervous

system' lay exposed; stringy tendons of steel rope ran from their limbs, which were almost human in appearance and action but many, many times more efficient.

From time to time one of these skinless mechanical animals would slowly stretch out, as at a word of command, several steel arms furnished each with a dozen fingers. From every finger tip hung a tiny hook, so small that it could scarcely be seen; these hooks caught up the stream of threads that poured ceaselessly from the intestines of the machine. The arm made an almost human motion, the fingers crooked, the hooks caught the threads and connected them with the mesh of the linen left that the flayed steel creature span out of itself like a gigantic spider. The human being who stood beside this mechanical beast was nothing more than a slave and had to serve it like an idol. White-faced girls ceaselessly bore, like priestesses, spools of woollen thread to the machine to feed it; now and then they tied a thread that had accidentally snapped during the complicated evolutions of the mechanism. The high priest of these mechanical gods, the foreman, kept vigilant watch, now and then with ceremonious dignity put the warp to the rights, saw to a screw that was not tight enough, wiped away like a solicitous mother the oily sweat that the machine exuded, and occasionally flung a severe glance at the priestess allotted to him, his assistant, to see that she was fulfilling her duties blamelessly

Room after room was filled with these uncanny creatures which consisted solely of steel intestines. They filled story after story, building after building, ranged in rows and platoons like soldiers on a parade. When Mirkin saw these creatures stretching out their thin steel arms simultaneously, as at the word command, a shudder ran through him; here man was only an inanimate machine and the machine had taken his place.



Even with so-called open minded individuals it is easy for them to dismiss work that does not fit their preconceptions. **We want our expectations to be satisfied.** Although claiming insight, we continue to worship stars, creating a mock-popular culture, cancelling out any hope of fresh ideas. We imprison ourselves in a room that we call 'new' - it becomes a haven, and a substitution, a safe place where thinking is not mandatory. Every movement (or generation thereof) has its peaks and valleys - and history closes in, capturing only bits and elements. The irony is that only the surface is scratched, acknowledging the most apparent and 'popular'. With obscure and difficult music/art the circles of communication are small, growth is limited past a certain point - otherwise extremely collectible.

We attempted with Unsound to create a positive force, trying to uncover particular aspects of contemporary culture. We decided to stop publishing, partially because of our own negativity toward 'la scene', and how it is an inbred pretension. We began Unsound because of our frustration with the lack of a support system, you create your own 'la scene'. **One thousand and one years later the final issue of Unsound appears** - too long in waiting, slightly dated in information and style, but out nonetheless. We did not just want to fold - fold away in a grave with all the other dead mags. This is the last, not due to financial constraints or to the lack of information to delve into, to reveal but for reasons of change evolution of thought and reason. We do not wish to preserve the past.



UCTION

To discuss the basic intentions once again: Unsound was established as a venue for artists, groups and organisations, working within areas where promotional/exposure outlets were limited, or as in most cases, non-existent. Many times we subtly combined diverse cross-sections within thematic guidelines. **'Dry' is an inappropriate term to describe Unsound**, there has been blatant humour through-out. Instead of 'shaping' the selected features, they were straight forward, usually allowing the artists to have 'say' over their presentation. Although few of the features were extensive in length, they were designed to capture elements, to intrigue the reader.

Unsound has been catagorized most often as a music magazine/a leading 'industrial' (cheese ?) magazine. We documented groups, artists and organisations who merged many different mediums. If one was to look back at how the features were formatted, one would notice each utilized numerous modes of presentation. If we were to be introspective, which we are not willing to do at this time, we'd recognize the naive mistakes, the predictions, polite gestures, innocent jargonism, etc., as well as all of the 'acheivements' that were put forth - intentional or not. We have tried to aide in generating a support system, producing an interesting magazine that filled a gap. At a certain point we need to get something out of the system, which at this point has mostly given us headaches. Finding ourselves wanting to be acknowledged for 'a personal achievement' is natural, **but that's not how the cookie crumbles**



Phlegm Pets

ALL THE BEST,
WILLIAM DAVENPORT AND TAMARA F

ASMUS TIETCHENS

BY KARL SCHMIEDER

UNSOUND (US): How long have you been making music?

ASMUS TIETCHENS (AT): Since 1965, it started as a hobby with tape recorders - a REVOX - and a guitar. I would make loops and play them backwards and forwards, trying everything that was available or possible. I first played and bought a synthesizer in 1971.

US: So you started doing music as a hobby, how did you come to start doing music professionally?

AT: In 1974 I became sure that music was the most important thing for me and that I needed a lot of time for my music. That meant that I couldn't have a full-time job since it would be very damaging to my music. I decided that music could be a full time job. Sometimes, I get money from it and sometimes I don't, and when I don't, then I have to do some other type of job.

US: Have you had any type of formal training?

AT: I've tried to avoid formal training and learn to play in my own way.

US: Which is?

AT: It's a very personal way, not in the sense of classical playing or in the common sense. When I play piano, I play neither harmonies nor melodies, but I get the piano to do what I want it to. Often, I use modified or prepared pianos, but in a quite different way than perhaps John Cage might use prepared pianos. I will not attempt to make 'music' in the common sense of the word - there are lots of others that can do this much better than me and it's something that I cannot do.

US: What do you consider influences on your music?

AT: I try to avoid all influences and I think that there are no influences (in my music) as far as I can tell. If there are any influences, maybe they are unconscious or subconscious influences. I try very hard to avoid influences in my music, which I listen to and enjoy, and which I know I should not copy. Listening to other people's music helps me determine exactly what I must not do. It's very important for me to do things that are absolutely my own.

US: How do you go about writing a piece?

AT: It depends. I need a lot of time to develop my pieces and to record them. I start with a definite structural plan which I devise at home. When I know the rough structure of the piece, I start to think of the types of sounds for this piece. Then, with these ideas, I move into the studio.

US: How long does this writing/recording process take?

AT: It depends on how long it takes to find the sounds. The structure which I will need and use is not difficult to determine. Finding the correct sounds takes the longest. It's often very hard to find the sounds that I want to use because I am very picky.

US: What type of equipment do you use?

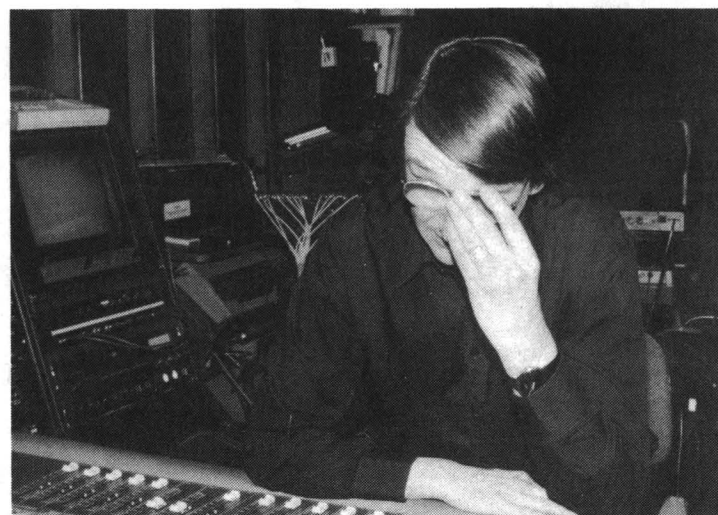
AT: Since 1972, I've used exclusively a small MOOG synthesizer, the Sonic Six. It's very similar to the MiniMOOG, but they quit making this synthesizer six or seven years ago. It's a very old synthesizer, analog, of course and it has some defects, but it still works. That's the only synthesizer that I use, though on some pieces I've used polyphonic keyboards like the Yamaha DX7 or the Korg Poly 6, but that's on very rare occasions. I also use a lot of devices: harmonizers, delays, flangers and so on. Also, a very good mixing console is very important. I often use tape loops. Then there's a whole range of acoustic sounds, but that's another story.

US: What acoustic sounds do you use?

AT: When I use acoustic sounds, I use, amongst others, modified pianos and concrete sounds which I may have found outside and recorded with a tape recorder. These sounds are later treated in the studio - always treated, that's my kind of concrete music. For example, simply dripping water on a metal plate or more complex sounds like a baby. (I have never used woodwinds, though, not because I don't like them, but because I am not able to handle these instruments). The studio where I work is full of devices and very modern equipment. I use all of it



Asmus Tietchens



and I think it's very important for me to be able to modify the sounds which I record or create.

US: I've heard and read numerous criticisms of the German synthesist movement of intellectuals who just sit in their studios creating sounds and rhythms. Would you please comment on this movement? Do you feel that you are part of this movement?

AT: No, but let me explain. Hans-Joachim Roedelius, who happens to be a friend of mine and with whom I've collaborated with, is compared to musicians like Brian Eno or Terry Riley who are making music in one direction, but that's not my direction, musically or consciously. I'm not a peace and love musician. The other German synthesists like Kraftwerk, Tangerine Dream and Klaus Shultze were considered to be part of the hippie movement in Germany, something that I was never interested in. It would be embarrassing to be compared with these musicians. Their music is often called pschedelic, but what I do is definitely not pschedelic, people can't take drugs and listen to my music, if they do they'll become horrified. Industrial music is a drug in itself, and I think that music should be the drug. I love to make music that is useable as a drug. My aim is not to produce music that is for drug consumption or to make the effects of a drug stronger, my aim is to make music that can replace the drug.

US: Your music is very linear, non-chaotic. Would you please comment on this?

AT: Normally, I am very disciplined and even though I have an endless collection of noises, I am able to make things work out very well for myself in the studio. I can always go back to the noises which I've already made and work constructively, I am very economical and disciplined when I work in the studio. I must choose a certain sound for each piece from a certain number

AT: 'Hydrophonie' is an artificial word, hydro means water and phonie means sound - sounds of water. The way that this album will be released is almost the same as with United Dairies. I asked A-Mission for a record and Gordon Hope, the man that runs this label, asked me if I was the Asmus Tietchens of 'Formen Letzter Hausmusik?' He then asked if I had more electro-acoustic material or musique concrete for a possible release by A-Mission.

At this time, I had just finished these two pieces called 'Hydrophonie 1 & II' and I offered him this material. He later told me he nearly fainted upon hearing these two pieces. I worked on these pieces for ten months and it's just sheer musique concrete sounds. I had recorded water dripping from a water tap in my studio. The water was dripping onto a small metal plate. This was recorded onto three tracks with two high capacity condensation microphones very close to the metal plate, and an additional contact microphone placed on the pipe beneath the water tap. Each of the sounds collected by each microphone was recorded on one track. The contact microphone on the pipe beneath the tap was very important because some very interesting sounds were generated there and these sounds were inaudible without heavy amplification. Suddenly, there were wire like sounds, they were quasi-psychedelic sounds coming from the

I am an adventurer in the studio. For hundreds of years there were maps with white dots or points that indicated areas that hadn't been discovered. My aim is to discover the white dots on the landscape of sound, territories where no other has travelled.

of sounds, I couldn't use every sound on all pieces - that would be chaos. (I did that in the early seventies and the resulting music was chaos.)

US: Do you try to convey any type of meaning or message with your music?

AT: No, my music means a lot to me but there is absolutely no message for the public. My music is composed of aesthetic and extraordinary events which make statements for themselves. They are just sounds and structures and perhaps a certain mood, but absolutely no message. For myself, the music most definitely has a meaning. I'm not an adventurer in the sense that I would go to the Amazon and research the rain forest. I am an adventurer in the studio. For hundreds of years there were maps with white dots or points that indicated areas that hadn't been discovered. My aim is to discover the white dots on the landscape of sound, territories where no other has travelled.

US: How have you gone about getting your music on vinyl or cassettes?

AT: Peter Bauman of Tangerine Dream released my first record in 1980 by Egg Records in France. Peter was running the Parago studios in Berlin and recording an album with the German group 'Cluster.' He had an agreement with Egg to produce three German groups or individuals. Hans-Joachim Roedelius gave him a cassette of my material, he was interested, called me, and eventually I signed a contract with Egg for my first album. After that I recorded some stuff and asked Sky Records of Hamburg to release it. They agreed, but unfortunately for them, the records were a flop and they couldn't break the contract since they had given me advanced money to do a total of four albums. As for United Dairies, I had written to them requesting some material of theirs that was unavailable in Hamburg. Steve Stapleton (of Nurse With Wound) let me know that he had heard some more recent material of mine. I sent him a tape and he said it was the right direction for United Dairies. He asked me to record some more material and the resulting album became 'Formen Letzter Hausmusik.' I've also released various compilation cuts and two cassettes in England and two in the U.S. [but I don't want to talk about those.]

US: Would you please comment on your new album 'Seuchengebiete' (Infested Areas)?

waste pipe, that's my kind of humour, psychedelic sounds coming from the waste pipe. These three tracks were transferred to 16 track tape. I treated each track separately until all 16 tracks of the tape were filled. It took a long time to get a balance of the volume, the sounds, filtering and treatments. At first, it sounded horrible - chaotic and ugly - then step-by-step, I reached some more refined sounds. The two 'Hydrophonie' pieces, 2 and 5, were to be released by A-Mission and are part of a series of experiments. I did nine pieces with the same basic track of water. All nine sound totally different. There is no end in treating these basic sounds. The first track appeared on 'Formen Letzter Hausmusik' but that piece had some other sounds, as well as a tape loop of a voice, some percussion, metal sounds from cymbals and other sources. After that piece, I concentrated on water dripping without any other sound source.

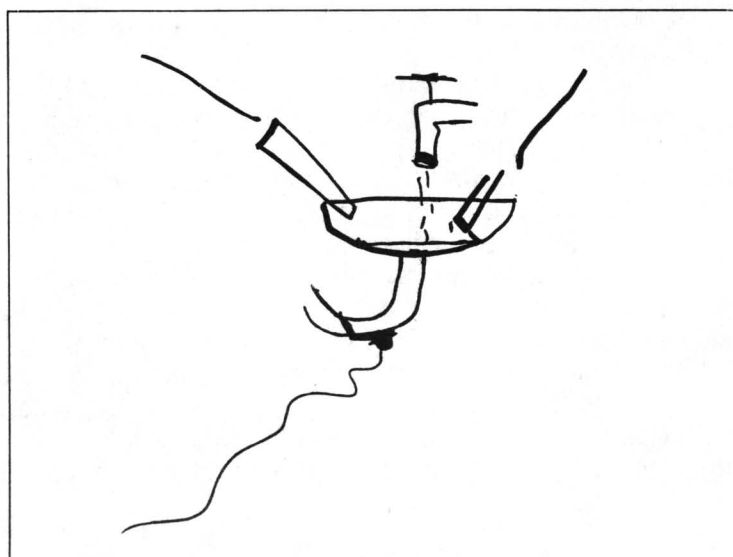
US: Would you please comment on German radio stations and the type of music that is played or not played on these stations? Does your music every get played on German radio?

AT: No. In Hamburg, there is only one radio station and I would be happy to have one hour per year of my music played, and in fact I had my own radio show where I played my own music. The radio station invited me to do a show with my own music for a full hour, but only once a year - this was last year. But otherwise, I do not know where in Germany my music gets played, but I do know that my music is played in Germany because I received a GEMA check (Authors note: In Germany, radio stations must pay copyright fees each time they play any song. GEMA is the German copyright organization that gets paid by the radio stations and pays the artists.) As for the type of music that is played on the radio, it's usually whatever is popular, ranging from classical to pop. Nothing very interesting is played.

US: Would you care to comment on the current music scene in Germany?

AT: I consider the music scene in Germany to be dead. The last two or three years have been very boring and there has been nothing to hold my interest. Revival bands are the current rage, and as always, there are punk bands. As far as experimental bands, there are a few people doing interesting things, such as P16.D4, Frieder Butzman and Die Todliche Doris, plus a few others. I think that besides the few people doing interesting things here in Germany, the most interesting music is being done in the Benelux countries (Belgium and Luxembourg) and in Britain. There are a few people everywhere that stand out as interesting musicians but at the moment, Germany is not that interesting. Why this has happened and is happening, I don't know. I can not predict the next musical trend in Germany. At the moment German youths are interested in Bar Jazz, which is very fashionable and chic, as in England. The youth seem to have become very tired, they don't want to make an effort to listen to any music that is difficult, they only want to have fun and don't want to think about difficult things. It's all part of a cycle that seems to repeat itself. In 1967-68 there were electronic groups like Kraftwerk, Cluster and Tangerine Dream. Their music was very new and people were ready to listen to this type of music. In the 70's, these groups all but disappeared or they became very commercial, because at a certain time, electronic music was no longer considered avant-garde but entertaining. People who listened to Klaus Schulze and Tangerine Dream and music like this were hippies in the 60's, but today, most people are listening to these bands are very established. It's very interesting to see these cycles. Between 1973-78 nothing happened: fusion music, jazz-rock and heavy metal... then came the so called Neue Deutsche Welle - the new German Wave - punk and so on. That was new music again, but now, five years later, this music has disappeared. We are now in a period of rest. Even the so-called 'industrial' trend is very thin in Germany. Many of the interesting groups seem to go from hardcore industrial to disco as with many of the English bands. I think that at the moment, Germans don't want to listen to difficult music. I think that it will be interesting to see the type of music that will come at the start of the next cycle.

Diagram by Asmus Tietchens



Positioning of Microphones for The 'Hydrophonie' Series. Note Contact mike on Water Pipe.

Asmus Tietchens Releases

Albums

Nachtstuke, EGG/Barclay (pi.040), France, 1980
Biotop, Sky Records (SKY 057), Germany, 1981
Spat-Europa, Sky Records (Sky 070), Germany 1982
In Die Nacht, Sky Records (Sky 077), Germany, 1982
Litia, Sky Records (Sky 087), Germany, 1983
Formen Letzter Hausmusik, United Dairies (UD 014), UK, 1984
Seuchengebiete, a-mission Records (a-mission PRO 18:4), UK, 1985
Watching The Burning Bride, Hamster Records (HAM 16), UK, 1986 (with Terry Burrows)
Geboren, Um Zu Dienen, Discos Esplendor Geometrico (EG 003), Spain, 1986
Zwinburgen des Hedonismos, Multimood Records, Sweden, 1987

Cassettes

Musik Aus der Grauzone, York House Records (YHR 019), UK 1981
Musik Im Schatten, Aeon, USA 1982
Musik An Der Grenze, York House Records, (YHR 024), UK, 1982
Musik Unter Tage, Aeon, USA 1983
Grosse Statik, ADN Tapes (ADN 10), Italy, 1985 ("Club of Rome")

Cassette Compilations

"Club of Rome" on Light Bulb (L.A.F.M.S), USA, 1981
"Park und zuruck" on Videogames For the Blind, Area Condizionata 3, Italy 1983
"Zersendet", on Objekt 2, Ladd-Frith, USA, 1984
"Triumph des Wilden", on Alternative Funk 1, Audiologie 2, France, 1985
"Humpelmann", "Tina, ich Liebe Sie!", on Sex and Bestiality, Bain Total, France, 1985
"Endzeit-Kino", "Gehirnspinst", Hydrox", "Torsox" on USA/Germany, Tellus 8, USA, 1985
"Medienlandschaft 3" on Security, Undergrowth Tapes, Canada, 1986
"Faircomp 1E", on Sexorama Vol.4, ZSF Produkt, Japan, 1986

LP Compilations

"Dahinter Industriegelände" on Three Minute Symphony, Xtract Records (XX 002), UK, 1984
"Deformhaus" on SNX, M.A.S.M. (hawai 006), France, 1985
"Gift im Lift" on Ohrensausen, DOM Productions (DOM V 77-03), Germany, 1986

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THE HAFLER TRIO

BY CARL HOWARD AND JOHN HUDAK

The Hafler Trio is Dr. Edward Moolenbeek, Christopher R. Watson, and Andrew M. McKenzie. Dr. Moolenbeek works in the group mainly in a capacity of consultant in the areas of sound and science. He is involved with sound as a means of art, that is, he produces sonic paintings by subjecting sensitive receiving material to high intensities and long durations of sound.

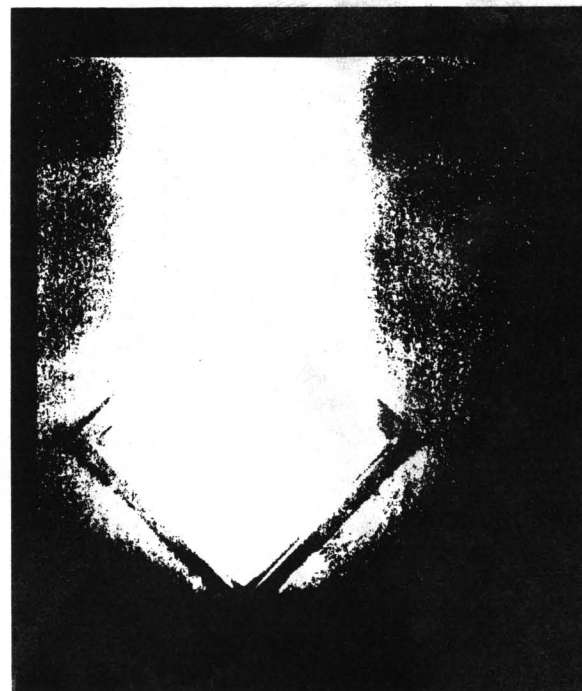
Christopher Watson was a founding member of Cabaret Voltaire, and worked with that group from 1973 to 1981. His interest today is in Natural History recordings. Andrew McKenzie was an originator of the cassette magazine *Touch*, which became "quite successful shortly after I left," as he says. McKenzie also teaches classical guitar.

The Hafler Trio's audio work is close in spirit to *musique concrete* in the way that sounds are arranged and mixed to produce an unusual and often quite enlightening/challenging piece. However, as you will see in the following interview, the group does not consider that what they do is 'art,' nor do they consider themselves musicians. Rather, they consider themselves scientists or philosophers. Their work/recordings/live appearances exist for the purpose of enlightenment through communication, trying to attain this through the realization of *direct perception*.

In this world of mindless information reception through media saturation, The Hafler Trio is offering an alternative which requires input from the listener/receiver, not just a one-way brain drain. Most of life now revolves around states of passivity; perhaps The Hafler Trio are going backwards to go forwards: back to natural sounds, which are mostly taken for granted. The sounds produced and manipulated by the group vary from record to record, with clear intentions as to what sounds are to be used and for what specific purposes/ends/effects. This is a point which most musical groups won't delve into, let alone think about: the study of the effects of their sounds on people.

This sets The Hafler Trio in a category by themselves. The extracts from various essays by the group are included to exemplify their reasons for making what they make.

- John Hudak



One might observe about The Hafler Trio that they have conducted perception tests on their audiences somewhat relative to experiments which various armies and governments have conducted involving hallucination and response. The difference is of course that The Hafler Trio have not been administering mindbending quantities of LSD to learn what could have been understood from basic social theory anyway. There is a definite political aspect to the work of The Hafler Trio which is intriguing.

They have likened participation in everyday society to sensory withdrawal, in which subjects willingly deaden their reactions in order to fit in, or the 'relax' (a supposition which includes subjecting the entire body to the violent undulations of club dancing in a deranged bid for passivity). When The Hafler Trio talk about opening the windows of the factory to let the sun in, this is no heavy intellectual notion; this is a simple statment about the body industrial, which proclaimsd efficiency one of the highest virtues yet does everything to keep its human workers demoralized.

In their analyses of speech theory, they bring a definitely radical, anti-academic view-point into the fray, making them analogous to the work of R.D. Laing in the field of Psychoanalysis. *From Bang! An Open Letter* (Doublevision Records, 1984) to *The Brain Song* (Touch, 1986), there is a consistency about The Hafler Trio which makes them a worthy above the self-engrossed nihilism of 'industrial music' and the pseudo-intellectuality which often accompanies it. Quite simply, they are *about* their work. Their sound pieces, their visual creations, and their live manifestations are of one spirit. They are carrying on the tradition of the now-disbanded ROBOL labs in the public eye, making available opinions and information which would otherwise remain in textbook and obscure laboratories. For the The Hafler Trio are deserving not of suspicion, but of the greatest respect.

In the interview with group spokesperson Andrew McKenzie which follows is actually a synthesis of two independent interviews generated simultaneously by John Hudak and myself. Having learned of each other's efforts, we endeavored to construct one profile of one of the most intriguing groups in sound today.

- Carl Howard

UNSOUND (US): Why, especially *The Netherlands Lectures*, do you utilize both words and sounds?

HAFLER TRIO (HT): Words and sounds? Words are sounds. We are engaged in research into psycho-acoustic and physiological effects of sonic events and phenomena - therefore we are interested in all sound, and the effect it has on the body, and, and spirit of man (and woman). The Netherlands Lectures record is a part of documents of parts of lectures delivered there. Such use of the English language in a country where most people (do not) speak it created the need for an effort to be made within the audience who, instead of passively gawking at a spectacle, were forced to fit pieces of puzzles together for themselves. A similar situation faces the listener of the record as the slides and films which illuminated certain parts are absent, but the words are repeatable. Therefore, another exercise in creating interactive perception using the same material in a different context.

US: Are you aiming to have the word meanings sink in subliminally? If so, why don't you use direct repetition so that if one doesn't hear it once, they'll get it the second time...? or are you aiming at a more subtle repetition, like that of religious material?

HT: Subliminals, while of peripheral interest to us, (they are not as effective as people would have you believe), are not used on *The Netherlands Lectures*. Concerning your comments about repetition, it is worth noting that the more specific the subliminal message, the less effective it will be.

US: The is a man named Ernest Robson who has studied linguistics and phonetics, and claims that vowels and consonants in particular combinations and at different pitches create different psychological effects. He has scientifically examined these effects in a book, *Phonetic Music with Electronic Music*, and in his own sound poetry. His words are chosen because of the feelings involved, not particularly the meaning.

US: Are you using sound in this way?

HT: Ernest Robson is well known to us, as are the sources from which he derives many of his theories. Apart from a few technical inaccuracies in his work, on the whole we would agree with his findings and suppositions. We have in the past, and shall continue to do so in the future, put these ideas (some of which can be found in many religious systems) into practical use.

US: Have you studied the effects of sound? If so, why do you utilize words instead of utilizing just pure sound? Are you conscious of the exact results you want to create with your music? If yes, what is the general effect that you are after?

HT: Yes, we are conscious of the exact result that will occur after exposure to one of our recordings. If we were to be specific about these goals in print here, this would destroy the effectiveness.

US: What part does each member of the group contribute to each particular piece?

HT: Each member of The Hafler Trio has come from one or more specialist background, each different from each other member. This does not mean that the roles are fixed within the unite. Those backgrounds are described in the booklet accompanying *The Netherlands Lectures*.

US: Do you see your work as just sound arrangement/sound architecture, or do you consider it in strictly musical terms?

HT: Unfortunately your term 'sound architecture' baffles me. I can't really say whether we do see our work like that or not; but it is possible to say that we do not consider our work in musical terms, or for that matter as art at all.

US: Does your work have any particular premeditated didactic function?

HT: According to the dictionary we have here, we agree with the definition of what we do under that banner, in the first definition "designed to instruct" (although that is merely the beginning), but not the "opinionated" (we

base nothing on opinions - only fact and practical applications/ effects) or "dictatorial." I defy anyone to point to any work of ours that can be labeled. So answer is both yes and no.

US: Are there any spontaneous parts or is it all preconceived? Is there room for chance or mistakes?

HT: There are spontaneous events which are then built on to finalize an experiment or construction, but these happen within a premeditated set of parameters. Sometimes the process is reversed, mainly in the case of feedback from other experiments which are then incorporated...etc., etc. It is not a question of mistakes, rather deviations from the original plan - and these occur because of a fault in that plan anyway. Roughly one quarter of our recorded work sees the public light of day.

US: Are you trying to get people to listen to things differently, as perhaps John Cage has been trying to do all these years....to get people to realize that everything can be considered music, every sound around you?

HT: John Cage is a musician--we are not. It is arguable that Cage does not consider everything musical: someone once asked him the screams from the gas chambers could be considered music. He did not reply.

US: Could Mr. Watson please explain the purposes and goals of his Natural History Recordings?

HT: Mr. Watson's interest in Natural History recordings stemmed, in the beginning, from genuine enjoyment-nothing else. Gradually the serious aspects of this pursuit, such as preservation of animal and bird sounds soon to be extinct, as well as the analysis and better understanding of the processes (certain calls for certain purposes, etc.) were revealed to him. It is an interest we all have within and without *The Hafler Trio*. I would much rather be sitting up a tree in the Lake District at 4am recording badgers or something, than have to listen to modern pop record.

US: How do the synthesized sounds fit in with the natural in either your scientific or aesthetic sensibilities?

HT: We do not, and never have used any synthesized sound. All sounds within our body of work are of entirely natural origin, processed in various ways. Perhaps there are some that would claim that this is a form of synthesis, but this is our position.

US: Since your regular, run of the mill person would not pick up your records, what type of people do you see listening to your records, and are you aiming to affect a certain group of people?

HT: What is a run of the mill person? We assume that people who listen to our records are human. This allows us to make certain suppositions with general terms in reference to the way the ear is constructed, likely sizes of room, speaker size, etc., and these results are then extrapolated from. The intermediate stage is public installations/exhibitions, where we can be reasonably specific. Otherwise, our recorded work is designed for all. You probably would be surprised at the range of different letters we receive from all over the world from people whose primary taste has been thrown into complete disarray.

US: My basic question remains: why do you make your sounds in the ways they come out? Why the particular patterns/ arrangements? Do you or do you not consider yourselves musicians? Artists?

HT: I will state again: we do not consider ourselves musicians, artists, sculptors, architects, and so on ad nauseum. There are many reasons for the patterns/arrangements of sonic information (and written, and filmed, and others), primarily scientific, philosophical, religious, mathematical, and sheer bloody mindedness.

US: What kinds of sounds have The Hafler Trio recorded near ley lines (stone circles/megaliths) besides ultrasound, as mentioned in the *New Scientist* article of 21 October 1982? I've been reading the Underwood book *Patterns of the Past* that deals with the idea that

stones were placed on blind springs mostly and had to do with water lines. Perhaps the placement of stones had something to do with sound also?

HT: Many peculiar phenomena have been recorded at the Rollright stones, and others, the Merry Maidens, Barbook Two, and so on, which we will release soon if some technical problems can be ironed out (certain low and high frequencies will be almost impossible to transfer to disc or to cassette). Indeed, many ley lines are on blind springs, but their importance is underestimated if we leave it at that. The picture that is building up is composed of primarily religious significance. Certainly, the alteration of ions (due to the presence of water) in the air causes minute alterations of frequencies emitted near them. There is a number of books relevant to the subject, the first significant ones being by Alfred Watkins. Useful reference is provided by books on Glastonbury, plus an OUP book called *Sun Moon and Standing Stone* by John Edwin Wood. This deals mainly with the mathematical analysis, and so leaves the picture incomplete, but useful nonetheless. It is a fascinating subject for many reasons, but our efforts at this time are to rediscover, if possible, the practical use of these forces (it is clear to everyone that there was one of some kind). Another great writer on related subjects is TC Lethbridge, although most people find some of his theories impossible to swallow.

US: Could you expound a little on recommended books or articles on the research of (Dr. Robert) Spridgeon and Moolenbeek? Does their research have anything to do with language or linguistic or physics?

HT: All books (if you are fortunate enough to find them) by Spridgeon or his associates are recommended....There are (books) which will be suggested by enquiry into the various avenues. Their research, (and) ours, does include language, linguistics, physics, plus everything else mentioned above, and more besides. APR Speaker Peter Bander (died 21st December 1986), ex-head of the ROBOL management team.

US: Who is the speaker on Alternative/Perception and Resistance? On the Netherlands Lectures?

HT: Surely it is obvious as to the speakers on the Lectures? McKenzie/Watson/ Moolenbeek in that order.

US: What exactly ROBOL, and how does it fit in with your productions? Certain pitches cause certain feelings? If you are trying to be didactic, you should be clear with your lessons and not so vague.

HT: We have now nearly terminated our relationship with ROBOL. Issue might well be taken with your assertion that lessons are more effective if clear. Examination of parables, fables, religious books of all denominations, etc., will bear this out. This refers back to an earlier point concerning effort, participation, etc.

US: You approach art with your vagueness.

HT: We do not approach art at all (Well, Dr. Moolenbeek hints at it).

US: If what you are doing is experimental, how do you get feedback? How can you tell if something works?

HT: Feedback comes in the form of letters, newspaper articles, telephone calls, word of mouth, personal encounters, at installations, exhibitions, and so on. Something works if it has the effect we intend it to, which most of work has. A glaring example of failure being the (thankfully since deleted) German twelve-inch item.

US: Where do you see your work leading to? Are you trying to teach through example? Metaphor?

HT: Our work is leading us hopefully to conscious interaction with the world, based on an understanding of reciprocal maintenance, the system of life on this planet so close to eradication. Example? Yes. Metaphor? Yes. It is a hope that these and other methods may be used, as they were in the past, to create human beings out of machines that sleep from the cradle to the grave.

- Questions: John Hudak

US: On The Netherlands Lectures, you point to what's called 'speech theory' as an example of how traditional socio-analysis falls short of describing true communicative mechanisms. Could you please establish the background of speech theory, and contrast this against the desired aims of Spridgeon/Moolenbeek/ROBOL.

HT: The name Speech Theory is really quite an inadequate term for our exact interest and approach to what we (rightly or wrongly) see as one of the most important and pressing problems man has to face: the fact that none of us understand what the hell each other is saying. Our 'aims' are to keep aiming at these and other targets. For this question to be fully answered, i.e., the background of speech theory, etc., the relevant books should be consulted, and pretty widely available they are, too....

US: Dr. Moolenbeek speaks of training the mind to be more attentive to stimuli--thereby more ultimately productive. He uses the analogy of the light in a factory. Is the mind then to be regarded as more of a mechanical field of training, and how is one to distinguish different stimuli in an environment as chaotic as a factory.

HT: It is not Dr. Moolenbeek who speaks of these things--I assume you have taken this from the 'Alteration...' twelve-inch. The voice on the record belongs to one Peter Bander, who until very recently was head of ROBOL's management team (now disbanded following his death). However, this is getting away from the point. I can speak about this as we all composed this text. As with all analogies (but not metaphors) they can be pulled apart. A factory in the real world is of course chaotic, but the inner sensual world/factory is even worse. By viewing in a detached 'objective' (manner) the senses and how they operate--which requires the almost superhuman effort he mentions earlier, we are able to control and make more USE of these, instead of sleepwalking. And the tools for this, the levers, the levers if you like, are all around us, if we only take note of them (if only...). So one of the ways to make another cognisant of these possibilities is to trick, force, and slide the listener of a record into them. To hole up a mirror and to repeat a phrase, cover it in skins of an onion so that effort and Participation in information is Achieved. Maybe it is then possible (we believe so and have received testimonies from people who do also) to pass into 'understanding' as opposed to knowledge, to connect with the three centers of a human which in turn mirrors the sacred 'triamazikamno'. As we say in one of the titles of our records, 'Ben, Ruach, Ab, Shaloshethem Yechad Thaubodo.'

US: Might one refer to the 'speech act' as being more specifically radical or confrontational than the typically passive casual conversation? How might one interpret such acts of specific communication using other than empirical means?

HT: Mostly answered above, but with the addition that you ask about interpretation: the only interpretation that is valid for us is that which we intended. If the message becomes altered, confused, or mistaken, we have failed. This is very different from not being 'sure' of the message, which may gradually filter through, according to our method of presentation, etcetera.

US: Please describe the background of the forms and methods used by Dr. Moolenbeek in his sonic paintings. Do these methods tie in to the resistance techniques outlined by Moolenbeek on various occasions?

HT: The techniques of construction of the paintings are described in some detail next to their reproductions where they appear.

US: Many of the sound techniques devised by ROBOL and utilized by The Hafler Trio might seem vague to the untrained ear (hello). What differences are there to be found, for example, between the tape processing methods employed by McKenzie on the first Touch cassette, 'feature-mist', and on BANG! An Open Letter?

HT: I'm in an ideal situation on this one! The way I used tapes/processing on the first three/four issues of Touch was merely working out methods in public, so to speak. It was a period where we were first (CR Watson and myself) in contact with Dr. Moolenbeek, and through him ROBOL. So the points of contact are the 'raw material' as exhibited on the magazines, and the processing is latent in them. Many many hours of work then went into the transformation

witnessed in the BANG! An Open Letter LP. It seems a good point at which to correct the confusion which appears to have arisen regarding the note on the reverse of the sleeve of that record; it does not, due to poor wording, mean that the whole LP was recorded in 1972--most of the SOURCE material was initiated at ROBOL at that time. As to the technologies being 'vague to the untrained ear', I assure that some are intended to be vague to all ears, trained or untrained. It is a well-documented method used in many religious systems, philosophies, computer programming (really!) etc., reasons for which we have explained at length elsewhere.

US: One might observe a stylistic affinity between Seven Hours Sleep and the recordings of Zoviet France. What is the nature of the axis between these two groups, if any, and are any combined efforts being planned?

HT: We (THT) completely reject the label 'style' and any affinity on these grounds that you perceive is your own affair. Our work is the research and demonstration of techniques of improved communication, not with style and entertainment. I cannot speak for Zoviet France. However I have known one of Zoviet France for close to twelve years, maybe we will do something...?

US: What specific effects upon communication in general would you say are the result of the imposition of American popular culture, for example, as we see today in Mainland China? What perception and resistance exercises might ROBOL offer to counter these effects, or are they truly irreversible?

HT: None of us have been to China. It is really none of our concern. We prefer to affect and create on a more personal scale of communication as outlined above and elsewhere. Implicit in your question is the distinction between Popular culture and some other sort. Is there really any difference? What is culture anyway? I would be inclined to side on the theory that a people's culture is what it puts in its rubbish bins (witness Pompei, Roman Britain, etc.). If I were feeling more flippant, I would be inclined to say that a method of avoiding American popular culture would be, for us, to switch off the television set. As it is, I would say that the best method would be to develop the will and discrimination NOT TO HAVE TO. I apologize for the subjectivity of this answer.

US: Dr. Moolenbeek recounts a period towards the end of Robert Spridgeon's life when his involvement in field work led him to be converted by an extremist cult organization, thus rendering his last observations 'questionable'. Please elaborate upon this, and upon his findings at that time.

HT: I find some of your terminology here quite interesting, e.g. "extremist cult organization", "converted", and that this somehow rendered his findings "questionable". This period is one of the most interesting in Spridgeon's life, and if I were to put my interpretation onto it, it would diminish the possible ramifications of the incident. I would suggest you listen to the account once more, bearing in mind what comes before and after it. The light cast from each section of the record is caught and transposed by all the others.

US: Christopher Watson's fascination with source recordings would seem to go back some fifteen years, yet it is only after leaving Cabaret Voltaire that his interest appears to find its furthest elaborations. How would he describe his interest in source recordings, and how do these apply to the sound/social research of The Hafler Trio and of ROBOL.

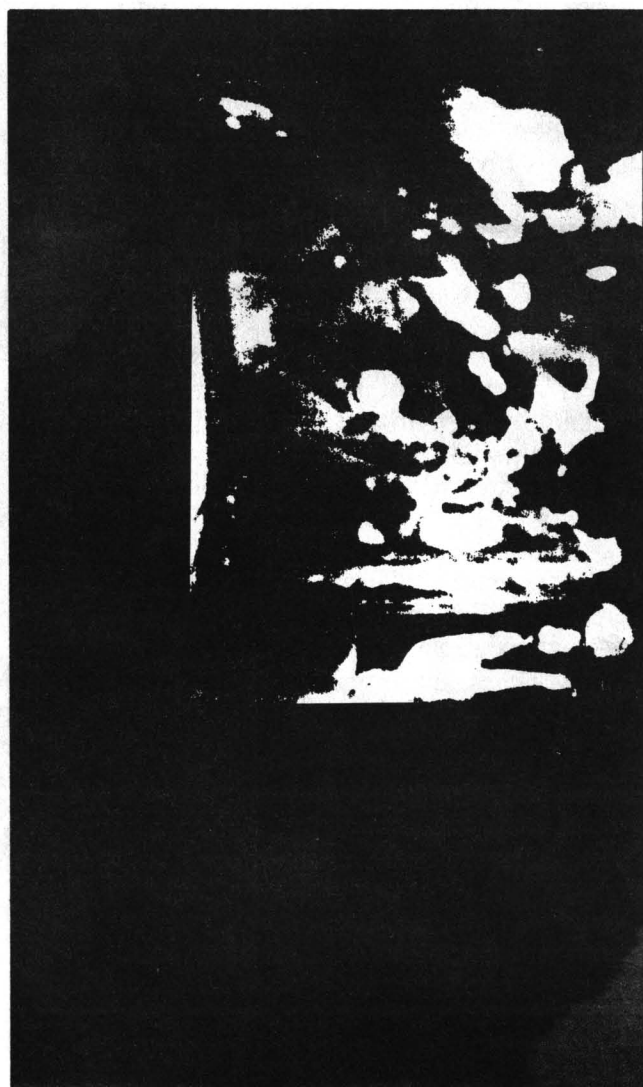
HT: MR Watson's interest goes back much further than fifteen years (see the mini-biography at the end of the Lectures booklet), and it should really be quite obvious what use this interest (which we all share) is to us. I was not aware that we were engaged in social research, although you may have described a facet of what we do in terms I cannot see it in. C'est la vie. As to the relationship with ROBOL--we are currently loosening ties with the organization for moral and personal, as well as practical reasons, which it would be most improper of me to elucidate upon in print.

US: What chances are there that interested North Americans might be able to observe some of the films and lectures of The Hafler Trio? What projects for general release are being planned?

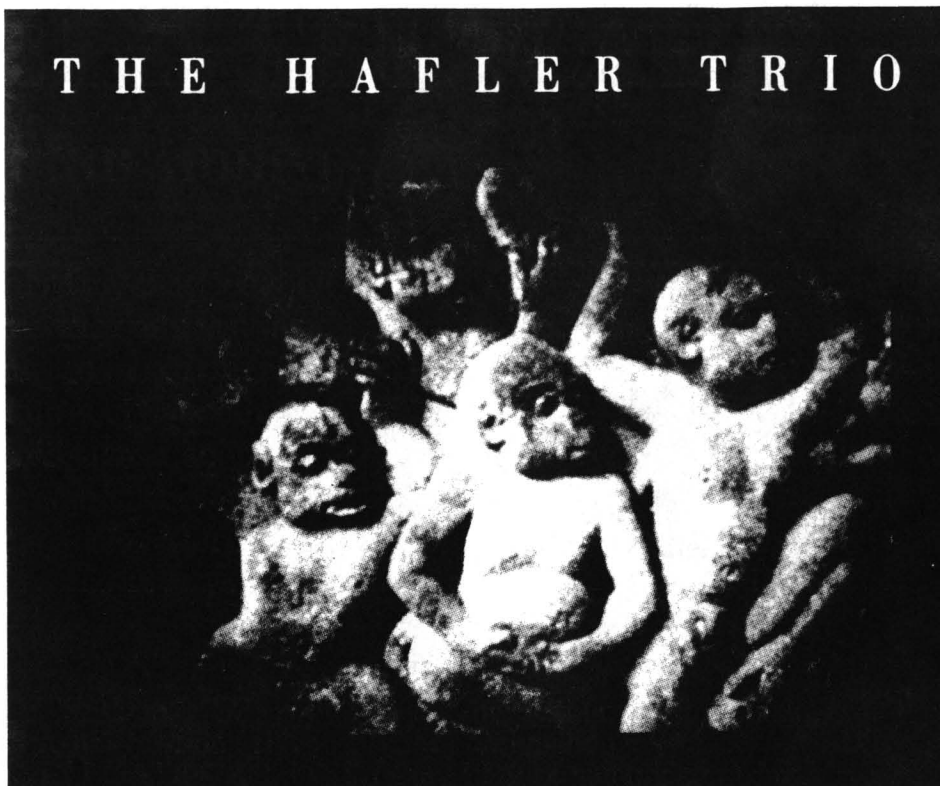
HT: Interested North (and South, East, and West) Americans would be able to see films and slides, and hear and experience our special installations, etc., if they are

willing to come up with the money and suitable places for such things. Tentative plans are afoot for some sort of appearance early next year in New York, but the problems are myriad: certain conditions of place, equipment, various logistical things and so on have yet to be surmounted. It is something we would like very much to do, and so any offers gratefully received. Currently in preparation is a record which forms the programme for an installation in a London art gallery which relates to the interaction between visual and sonic artists (something which we are not, I hasten to add). Following this, we have the basic structure (the hard work comes next) for a quite elaborate examination of "Sonic Alchemy," accompanied by seventeenth century engravings and modern parables of the stages of the process, with the sonic equivalents. Related to this is a complicated project involving the various implications of travel. Ironically, this comes at a time where appearances were made (in January) in Den Bosch (Holland), and at a festival containing works by Stockhausen, Cage, Schaffer, et al, in a place near to Berlin. Tentative plans are underway towards a major exposition (the only one we will ever do) in London. A five-minute piece which includes some 'specially devised forays into audio-visual linking based on various scientific and religious system's use of the same was scheduled to be broadcast on national British television in April, 87. A major film soundtrack is being negotiated, and work begins within the next few months on a very ambitious (read:shaky) theatre linkup. Waiting in the wings is a completed project entitled *A Thirsty Fish*, which is our final word on modern uses of religious 'maskings,' 'secret teaching,' and so on. This will be a double LP with attendant literature, but will require some very specialized production techniques to preserve the delicate frequency balance/shades of meaning/etc. - again, all offers gratefully received and will be duly considered. I think that just about covers it, except for the always-ongoing research and field work which is entirely our business.

Questions: Carl Howard



THE HAFLER TRIO



THE HAFLER TRIO IN WRITING...

From *Symbols of Transformation*...

...We are engaged in the examination of the practical use and misuse of sound as it affects everyone and everything. We are engaged in researching these areas and releasing this information in the way we most efficiently disseminate it in an objective sense--by demonstrating effects, techniques, and findings in a way that leaves the cycle open, the process incomplete, unless active response is engaged by the recipient...

...So, in our methods of presentation of whatever findings or experiments, we carefully work on the 'method of delivery', to remove the passive pure-entertainment element, replacing it with a form of this 'art' that requires the flexing and creation of little-used mental, physical, and emotional muscles that are required in the assimilation of the material...

...The World does not, in our opinion, need yet another system of symbols--another language, but a re-examination and more efficient use of those that have been used for centuries in an inefficient way. Most people, at some point in their lives, have direct contact with the mode we speak of here: that of precise and immediate communication that leaves no doubt, and very often does not require words. It is this form we are concerned to re-establish on a more permanent basis, which is in direct opposition to recent trends to fragment, internalize, and separate human experience, and human beings. This process depletes energy that could easily be harnessed for greater good for all concerned. No person is an island. We are all involved, and can exist quite happily in a 'lower gear', but we feel that it is important that the possibilities of becoming more awake to our surroundings and the influence they have (are) provided...

From *Metanoia*... Theme for "Captured Music"...

...The realization came that 'snapshots' of the world, i.e. representations lifelike enough to jolt the memory, could be altered, juxtaposed with others, repeated endlessly, and subjected to as many perversions as the operator of the tape recorder desired. It offered the unnerving feeling of playing a kind of lesser god, manipulating common, everyday sounds into the mould the whim of the creator happened to alight upon...

...Indeed, we would go further, and state that our work

addresses the problem by treating the 'raw' material as fragments from life, to be treated with respect as this deserves. Although not the experience itself, a well-made sound recording of a place (or person or thing) nevertheless contains a fragment of the 'soul' of that place (or person or thing). By examination of auditory phenomena, psychological use of certain frequencies, careful testing and construction of 'situations', 'environments', 'programmes', which might be any number of tactics in combination, an artificially induced 'place' can be created which can, under the right circumstances, produce true communication between people on three levels of human perception (head, heart, and hands, or if you prefer, Body, Mind, and Spirit)...

...So, our position we prefer to state as being concerned with research into sound and to a lesser extent, visual material, etc., in order that communication may be made between people, rather than the present system of reciprocal vampirism. This may, of course, include the study of music, and has in the past, during our fruitful examinations of the ritual, religious, and other ancient forms of encoding information in search of just such a form of 'direct', 'experiential' communication as above. As we have stated before and elsewhere, we have forgotten--almost willfully in some cases--the important and extremely efficient methods...

...So, the 'capturing' of sound does not imply that we can or should create 'another' world which we can then inhabit, leaving behind the wreckage of the present one. By intelligent use of this tool (and tool it should remain), a mirror can be cast up apart from communicating with symbols open to many different interpretations, one that brings us HERE, to come to NOW. Because this is where we are, and by dealing with this, we form the basis of where we might go. At present, it lamentably seems as if we are trying to run before we can walk. The fact of the 'forgotten' knowledge only makes our position more criminal.

And if we do not address ourselves to this question, namely that of how better to speak and communicate with others, so that real creation may occur on this planet as the result of effort and intention, objective will, then all we will be doing is making desperate sign language from the funeral pyre. ("...signaling through the flames ..." --Sheriff)

There have also been twenty-one specially designed radio broadcasts in Japan, USA, Portugal, Holland, UK, Germany, Finland, Sweden, etc., much of the material not being available in any other form. The Hafler Trio have also assisted with the production of tapes for utilization by others in hospitals, laboratories, radio stations, and records. The Hafler Trio have assisted in the archive works of various organizations.

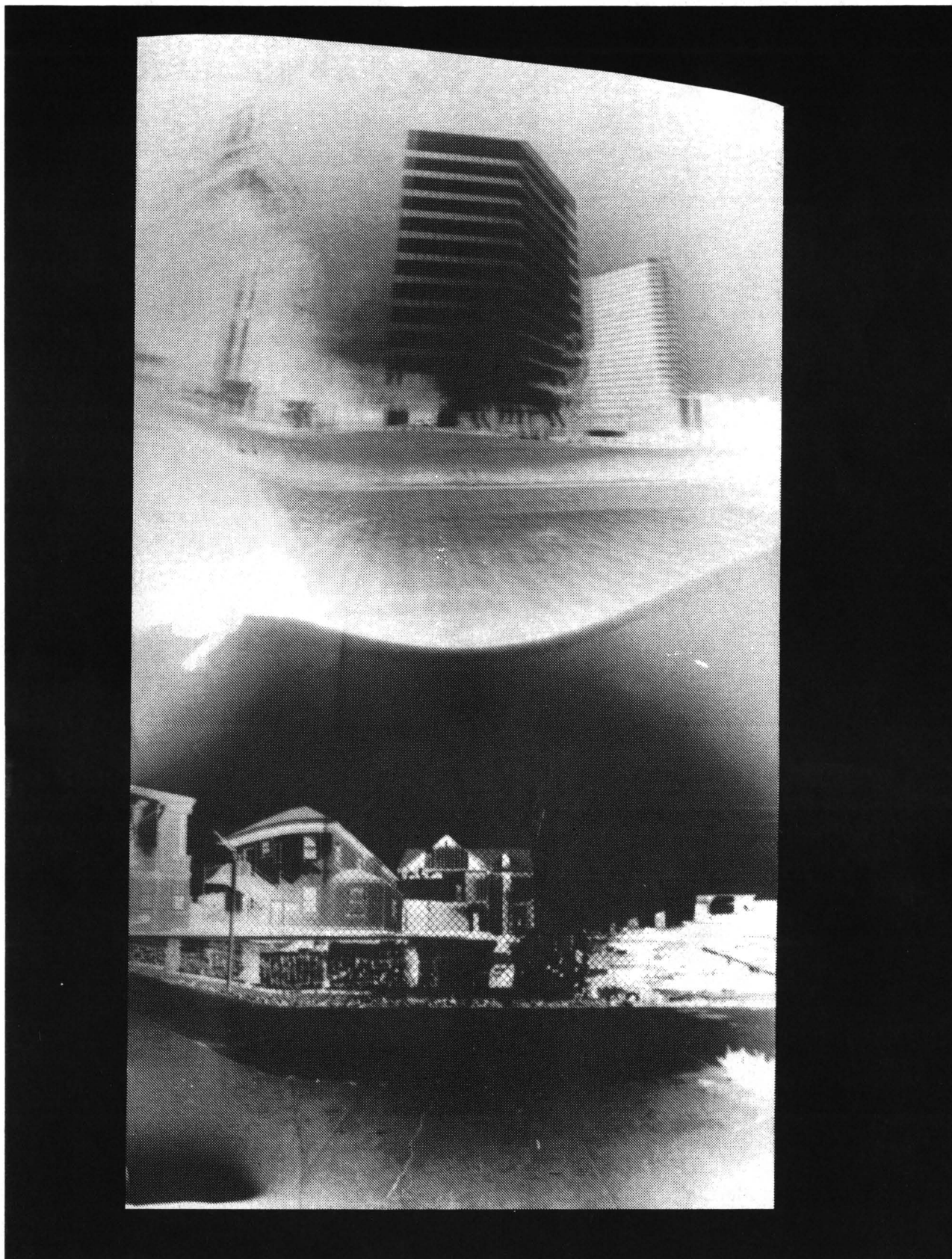
--Andrew Mckenzie

THE HAFLER TRIO RELEASES

1. "The Guard Bridge" / "Just Psychological Intonation"
Regulator Records, Germany. REP 27
12" single with small folder of charts and diagrams
Deleted due to adverse effects (headaches, nausea)
2. BANG! *An Open Letter*
Doublevision Records, UK. DVR4
LP with explanatory and bibliographical insert
3. *Historical Continuum*
Davis Documents, USA
Cassette and booklet of archival material in wallet
Deleted-- company went broke. This material was by the original Hafler Trio.
4. "Alternation, Perception & Resistance--A Comprehension Exercise" /
"Extract form Exercises in Conjunction with the Emotional Responses Incurred
During a Performance of 'Burst'
L.A.Y.L.A.H. Records, Belgium. LAY 13
12" single with explanatory insert
5. *Hotondo Kikitorenai*
AQM Records, Japan
Strictly limited edition of 100 C-60 cassettes with book of interviews,
articles, etc., in Japanese and English, enclosed in folder.
Very few left.
6. *Seven Hours Sleep*
L.A.Y.L.A.H. Anti-Records, Belgium. LAY 17
2x12" singles in deluxe sleeves with novella
7. "Blanket Level Approach"
on *The Fight is On* L.A.Y.L.A.H. LAY 10
8. "Strata Definition Test No. 10"
on *Here We Go* Sterile Records. SR 8
9. "In the Cradle"
on *Devastate to Liberate* Yangki Records I
10. *The Netherlands Lectures*
CHARRM 3
LP with documentary booklet
11. *The Sea Org*
10" single with interviews booklet
Touch Records, UK
12. *Brain Song*
Limited edition of 1,000 copies
12" EP Touch T:33:5 in conjunction with "Interaction", an exhibition at
Camden Arts Centre. Deleted--sold out in two days.
13. *Dislocation*
Staalplaat Recordings, Netherlands
Cassette in box with reference cards, maps, and texts
Release date: March/April 1987
14. *Ignotum Per Ignotius*
3x7" singles in wallet with book
Release date: April/May 1987 on Touch
15. "Myriologue #2--'Calenture'"/"Myriologue #3--'Quonking'"
on Anonymo Sound and Vision--other tracks by Alex Hacke and Mark O
Due out sometime this year/USA

Contact :

The Hafler Trio
CHARRM
5 Wingrove
Fenham
Newcastle-Upon-Tyne
NE4 9BP UK



76 x 101 cm. color pinhole negative

JO BABCOCK

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BLACKHOUSE



ANOTHER KIND OF BEAUTY FOR THE TRINITY

BY JAMIE LEE RAKE

'We are not out to save the world - we don't have the power - we are not out to change people's minds - we are out to open minds. We are not out to create lies, we are out to destroy them. We are not a pop group - we are ourselves ... We are Blackhouse.'

Formed in 1983 with Ivo Cutler, Sterling Cross and Roger Farrell.

Played a few gigs in Salt Lake City in 1983/84. Audience reaction: open hostility. All power cut. Violent reactions. Blackhouse are targeted by Neo-Nazi hardcore youth and Christians alike for violations of various moral codes.

Blackhouse goes underground. A more subliminal attack is designed. Blackhouse concentrates on recording - their sound develops quite rapidly, and a demo tape is sent to independent cassette label Ladd-Frith. Pro-Life is released on the L-F label in 1984. Pro-Life is quickly received and admired by all standards of critical acclaim, and Blackhouse are recognized as the first Industrial Christian group.

Blackhouse realize the enormous potential of operating through the recorded medium (as opposed to the live medium), and decide to concentrate full force on developing and expanding their sound.

For reasons the band refuses to discuss, Roger Farrell is no longer involved in the band's affairs. The split rumored to be a friendly one, and Roger Farrell still communicates with the group, but is no longer an active member.

Ivo and Sterling decide that too much of an emphasis on band members and their individual personalities is not good. The band has gone completely underground.

In the world of contemporary Christian music, some acts have made an attempt to be so 'harsh' as to attract new wave and punk crowds to the Gospel. However, none have been as truly abrasive as Blackhouse; the first Christian Industrial (or as they would prefer, 'Power Electronics') group. The following interview is with Ivo Cutler of Blackhouse.

Unsound (US): What inspired you to form a Christian band?

Ivo Cutler (IC): Our goal is to destroy tired myths and political/religious dogma in an effort to get the individual to think more freely. Society tends to view the contemporary Christian in a certain stereotypical way. Industrial music is thought of as being a sort of negative reaction to the world as we know it. Both are lies which need to be disposed with.

US: How would you describe your music?

IC: Open.

US: Do you see irony in the lack of 'beauty' in your music and the notions many Christians have about how their pop music should sound? If so, why

and why not?

IC: First, we are not a pop group - we don't make pop music. Second, we feel there is a great wealth of 'beauty' in our music (writers note: I was probably thinking in the mind of the typical Christian pop fan when asking this question); just because it's not pop doesn't mean that it's ugly. Again, we are confronted with a powerful myth which needs to be abolished. True beauty lies in the interior - the heart ... Not in the polished exterior which is manufactured for mass consumption & popularization.

US: How did God call you to your musical work, if indeed it was a calling from God?

IC: What are you asking? If a burning

IC: Whitehouse plays music with a very high emphasis on 'all that is bad'. They deal with the EVIL side of man's nature. When we decided to form Blackhouse, we wanted to convey just the opposite message, but with similar musical intentions. Opposites: Black and white. It's quite ironic too, that the GOOD is represented as black, and the bad by white. Let me say now that I very much enjoy the music of

IC: Yes, Blackhouse has definitely had an effect on everything. I don't want to name names, but we've spawned a bunch of imitators and I'd dare to say that we do have a growing following of Christians and non-Christians alike. The effects we desire is already upon us: the opening of closed minds. The acceptance of new ideas. The abolition of tired myths and stereotypes.

[illegible]

The destruction of stylish moral dogmas. The infiltration and subversion of cult-followers, and the doubt instilled therein. We are happy with ourselves, our music, our projects, and our friends. LONG LIVE LIFE! It's too easy to make a 'certain type' of music for a 'certain type' of audience. The challenge is to gain an audience that's considered inappropriate. The goal is to reach new minds.

Ladd-Frith
P.O Box 967
Eureka, CA 95502

recorder

696

12.

Ré-côr'der (record *acc.*) Responsible office of annals in Hebrew state, 2 Sam. viii. 1 Chr. xviii. 16.

Ré-déem's (buy) A forfeited estate, a bond, Ex. vi. 6; ransom from sin, 28; Gal. iii. 13; 1 Pet.

Ré'di Sés The ancient cities of Egypt from Arabia, 21, 28; xv. 1-19; Josh. ix. xi. 16; 4 Sés of translated "Red Sea," xxiii. 31; Num. xxi. 4; "threat," or Red Sea, separates into gulfs of Redd (rod). Uses, adges, flags, or ruses.

Applied to various frequent metaphors, ix. 6; Ezek. xii. 1.

Ré'el-s'jah, (Pinner (who makes fine). A word of precious, 1 Sam. i. 25; Jer. vi. 29; Mal. iii. 2. Cities of. The six Levitical cities for the temporary Num. xxxv. 7-9; [Citr.]

BLACKHOUSE

Rém'mon-meth'p-ár (Remmon to Neah) Mark. xxi. xii. 13.

Shipped secretly by Rephaia vii. 43. Rephaia

Levite porter, 1 Chr. xxi. 13.

Arminite, 1 Chr. xxi. 13.

(1) Descendant of Arminite chief, 1 Chr. xxi. 13.

Arminite, 1 Chr. xxi. 13.

Arminite, 1 Chr. xxi. 13.

Arminite, 1 Chr. xxi. 13.

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Arminite, 1 Chr. xxi. 13.

Arminite, 1 Chr. xxi. 13.

Arminite, 1 Chr. xxi. 13.

PRACTICAL EXERCISES

Their bodies muddled, La Fura Dels Baus begins their performance emerging from a trench or tomb-like hole. They move with embryonic agony, crawling on the floor, gesticulating towards the audience. Music thunders violent and aggressive penetrating the bone structure.

The music subsides, and more members emerge, repulsive looking, from different places. They crawl through people's legs and contort their bodies in frightening ways. Audience members try to escape but La Fura Dels Baus seems to be everywhere.

They cover their bodies with gelatinous substances and eggs. They scream like hell. A phantom-like being smashes a wall. Makeshift bombs explode; the building is engulfed in flame in multiple colors. The pyrotechnics continue from the building as La Fura Dels Baus come forward with axes and smash a car to pieces. A strange being appears from the darkness and screams the only words of the night in an unknown language.

The performance thrusts forward with an aerial birth. Two embryonic beings go through space on hardly visible rope. Their foetal movements end when the rope 'breaks' and they hit the wall. A huge red stain covers the wall. The performance is over.

all photos : Josep Gol



Piscinas (Swimming Pools), La Funeraria, Madrid 1985

DIRTY MANIFESTO

F.D.B. - It's not a social phenomenon, it is not just a group, it's not a circle of close friends, it's not an association pro-anything.

F.D.B. - It's a criminal organization in today's cultural scene.

F.D.B. - It's the result of the symbiosis of ten peculiar and well differentiated elements supporting themselves mutually in its development.

F.D.B. - It's closer to the self-definition of fauna than to the standard model of citizen.

F.D.B. - It's a theater of non-ruled behaviour and without any preconceived trajectory. It works as a mechanical engine and generates activity by pure necessity and empathy.

F.D.B. - It has nothing to do with the past. It doesn't learn from the traditional fountains and doesn't like pre-manufactured and modern folklore.

F.D.B. - It produces theater by means of constant interferences between both: intuition + investigation.

F.D.B. - It experiments alive. Each action represents a practical exercise on aggressive playing against the stillness of the spectator, it makes an irruption to impact and alterate the usual relationship between spectator and spectacle.

La Fura Dels Baus is one of the leading forces emerging within the Spanish scene. Focused in the independent province of Catalonia where they originate, the group concentrates their efforts in manifesting in performance what could be framed as "industrial Buto." La Fura Dels Baus has left the theatre to create a total integration of theatrical elements with the performing arts and new music, sweeping away the limitations of the claustrophobic stage. Their is a reenactment of the shamanic sceance which brings back on us the instinctual nature of regeneration, trance and fascination. Their anti-information, anti-intellectualism, and their attack on the overlord of cultural effects ranges them with the current industrial wave to which they add a Nietzschean instinct for creating at the edge. Their actual performances constitute an act of tribal participation which exorcises the blessed demons of the industrial age.

La Fura Dels Baus is represented by Andres Morte

La Fura Dels Baus (FDB): In principle we could talk about "Actions" which is our current performance and then about the group. We try to collect all the information that urban and city life brings about in our daily lives. Urban life is a fact, a generational experience, contemporary and phenomenological. This information gives support to "Actions". "Actions" is an impact piece which acts like a mirror reflecting the experience of the group during these last years. "Actions" was premiered in the Sitges Festival of 1983. At that time "Actions" was an exercise and an attempt to put into practice ideas that we had on a very instinctual level. We did the exercise or performance under a bridge of the railway system; between the railways there was enough space for the audience.

US: You have mentioned an important point and that is the need to return to the instinctual nature.

FDB: Yes, we are now preparing a new performance. You see, "Actions" represented a form of theatre or rather a para-theatre event in which we tried to avoid the text or spoken word which is too intellectual, too determined to direct. That brought us to take elements, we even call them residual elements which convey a wide range of visualization for the audience to codify the piece without too much cultural interference. From this point on we tried to introduce what we call the theatre of conduct. This form of acting is not related to the cultivated actor but a fusion of energy and character of the actor. This is because the actor becomes instinctive instead of knowing a certain role. This form of extreme reacting we call "theatre of conduct". The actor is the thread between the audience and the performance. We were able to achieve that directly.

The audience reacted in a very mimetic and contagious way. The audience was our accomplice and there wasn't any scape nor any specific cultural linguistic direction. Within the musical and plastic elements we use industrial elements, regressive urban sounds trying to recycle the sounds we receive from a large city like Barcelona. Basically this is our aim regardless of whether it is understood this way or not. There are also melodic moments but, for instance, using barrels, smashing metal sheets,

or using powered engines as sound accompaniment is a choice that is at hand. This is the reality around us. We didn't have to make an effort, it was all there, and what we did is bring it from reality into a fictional world of theatre. The plastic of theatre in so far as we understand it, the use of paint is merely reduced to a backdrop or make-up. What we do is pick up the concept of paint and add to it several meanings. For instance, when bags of paint are hanging against the white canvas it means 1) the use of color and form on the canvas by means of the explosion, 2) the use of the body as a passive element, that is the body is the brush that manipulates the paint and constructs the picture, 3) the ephemeral aspect of the work as afterwards, the paint can be washed away. Nothing is left behind. Then we have make-up. We use integral make-up, a name we give to our way of characterization, instead of the typical actor's dress, integral make-up is basically mud that give to the performer a plastic form with a value in itself. As a result the mud man that appears at the beginning of "Actions" has two readings. On the one hand, it is the actor's presence itself. He is covered with layers of mud and appears from a hole in the earth into the light. This gives a strong sensation to the audience as the mud man begins to have constant repetitive convulsions in themselves. Plus the nausea and the feeling of vomiting. This is one reading, the other is the presence of the performer totally covered with mud, constituting a form with meaning itself. The combination of these two elements gives to the action a feeling of totality.

US: At the same time, from what you are explaining, the mud man that appears in the light suggests to me the idea of birth, and a man that is revealed to the world.

FDB: "Actions" could have other meanings, or, as you say, more metaphorical and symbolic meanings, but somehow when we speak of "Actions" we seem to speak more about materials, and in a more neutral way. We could understand it as the mud man coming in to the light, into the world, a strange world, and react to it in a certain way, that would be a poetic interpretation. But our interpretation is that we did not want to reach the audience in a

determined way, especially in a very decontextualized way. We did not want to give a determined impression, but a sensation. That would be the difference. There is a whole world of significance in "Actions" within the whole concept of the nuclear holocaust and all sorts of other metaphorical values, but what we wanted was the action-reaction. For this was the important thing, not the level of signification but reaction. We did not care about how to reach the audience but how strongly we hit them.

US: In what you are saying, I notice that there is a great tendency to reduce theatre, if we could call it theatre, practically to a ritual.

FDB: Yes, this is a ritual. I did not want to use the word ritual because we will use it in the next performance, but it could be called a ritual.

US: Well, rituals now--I don't know if you are aware of it--but one of the very strong tendencies within the rock movement is precisely the great need to return to rituals.

FDB: I see...this is contemporary...that's very curious.

US: I find the ritualistic aspect of your work essential and very important. How do you perceive ritual? Is it an instinctive need to return to a primal form?

FDB: Yes...exactly. "Actions" for us was a return to meaning, that is to say a public contact based on complicity in ritual, there is always this type of relationship, without intellectual or economic need. We understand this complicity or relation between the active and passive participants as a primitive form of communion between the performer and the audience. This is how we destroy the concept of comfortable theatre sitting where the audience follows the fictional world while he is in the real world. By destroying this separation we transfer the fictional world into every corner of reality so that at any point the performer may start offering the rite or ceremony. From this very moment the complicity starts. 700 people will move from one point to another completely converted according to the music and the climax of the ceremony that is taking place.

US: This phenomena we are talking about, the need for ritual. What do you think is the cause of it?

FDB: This is due to an excess of culturism. On

one hand the methodology, the systematization of ideas, the systematization and unification of character, the unification of dressing, the unification of political thought, all this is carried over by the methodology which logically is the commerce, the industry, all these have created a certain state of mind, a state of lethargy, a state where society has lost its identification with its medium which I will call the geo-anthropological state, the people have lost contact with the earth element, that is its own anthropological element. This has caused people to be very disoriented. On the other hand the cultural element has given support to people in order that they live in deceit. Let us say that the cultural life, such as literature, theatre, cinema, constitute supplementary elements. They serve as consolation and as such they serve its purpose extremely well. I myself like it very much. I read a lot, as well as going to the cinema and so on. But I am aware that they are only supplements of consolation. Afterwards when the time comes to search for a meaning in ourselves in relation with the social environment be it in the fields or the earth, sun water, or fire, we have lost the meaning. It has brought us to a state of indulgence. That is why today a series of groups responding to an almost biological need or genetic inheritance are trying to recuperate many more primitive contacts. That is to say to reach things before reflection not after. "Actions" is a product which takes place before reflection. What I am saying now is theoretical, and is obviously after the performance not before. (This is very important.) The way culture works first is the idea which generates a market study, a production and an opening night. With us it is the opposite. Certain instinctual facts spurred by special circumstances originate the phenomena. We are conscious that we are a phenomena. It is curious that this phenomena in one year contacted so many people. La Fura Dels Baus was completely unknown but within a year, without knowing anything about us. When they come out of the performance they say La Fura Dels Baus is such and such but it is something they cannot explain, is unmentionable, and is something you feel. Sometimes if you are anguished, you feel it, and if you are not anguished, you feel it differently. People talk about us metabolically, they only feel it, and cannot define it culturally. Only by way of gut reactions as it happens in ceremonies or rituals. Today after one year we understand that as a phenomena we have been absorbed into the market and we are perceived as a cultural phenomena but when La Fura Dels Baus was born we were on the subversive side outside the cannons of conventional theatre. To return to your question, we believe that the need for ritual is due to the need for identification, which is abstract.

US: With being.

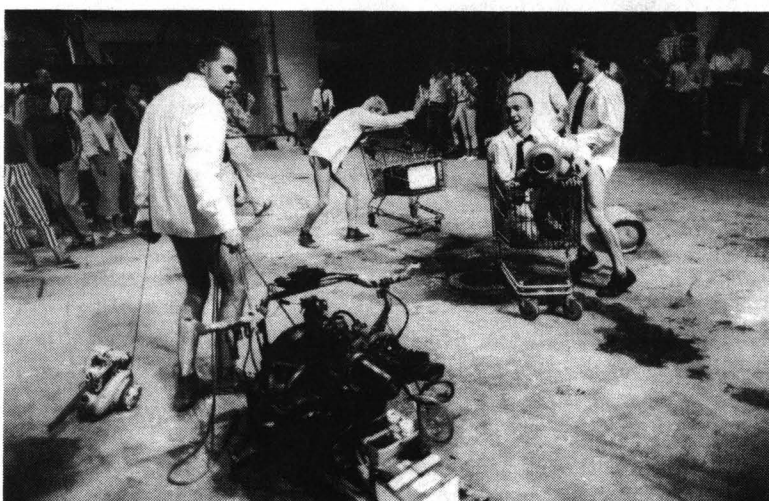
FDB: Exactly, abstract and not concrete. Concrete is culture, abstraction without logical cohesion is what people are looking for. We are also looking for it. "Actions" is a form of ritual but a ritual without ethnic origin. Its source is urban and of the city. "Actions" is the way it is now because we criticize it, and believe in self-criticism. The group thinks that as a musical or theatre group we must have the capacity to auto-dissolve. As a group we must have the capacity of decomposition just as all bodies have. It doesn't happen with culture, within the culture the genius establishes himself and once it takes place he remains there and it is practically

impossible for him to decompose himself, or to become something else. For example, in classical Greece, the case of Dionysius is not an individual situation but an infiltration of 25 to 30 cults. Sometimes culture forces you to be purist. The moment you take one line you are obliged to follow it. We want to decompose ourselves at the right time when it will be necessary to do so, and why not go to the extremes? Basically we are always searching for a new type of sensation or new state. From this perspective "Actions" is quite tremendous and excessive, even within the industrial concept. We over-valued all this urban industrial ideology. Because we tired of that, our new piece will use the same physical strength to reach the audience directly. But this time we went in search of

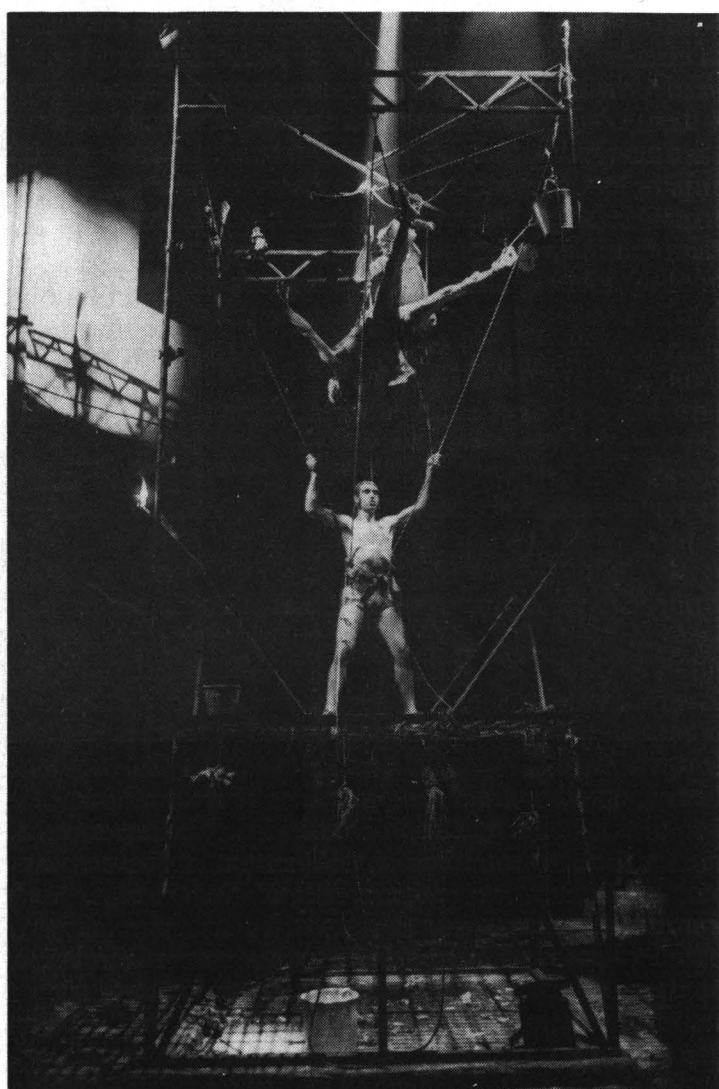
origin. This origin instead of focussing it around the city. In our next work we went to a much more ethnological origin. And in it we can find the Nubas or Massai. For example in the way the Nubas reach the ritual state, or the way that, with their body painting find meaning. In the way we can, by using cardboard, yoghurt, or anything, find a meaning which is not obvious, we can go beyond the basic consumer's meaning. In the very same way the Nubas and other tribes use ashes and those elements present in their lives, which don't need any sophisticated transformation or the technological characterization. So that, starting from time zero, as if leaving a blank mind in terms of cultural code, we try to enter into a field of ethnological information. On the other hand, to



Fakirs (like the fakirs of India),
Mercadok de Legazpi, Madrid 1984



Sonateros (noisy jingles), La Funeraria (funeral home)
Madrid, 1985



Las Pencas

Madrid 1985

accept this ethnological information is a way to search for our origin without refusing the reality that surrounds us, to bridge what is most primeval in us with what we have at hand, such as technological artifacts and turn them around to give them another use against the use they were intended for. For example there are many urban elements like television which can be used either to see television or to paint it, destroy or to make a totem. We try to utilize and match whatever is in the city but turn them around 180 degrees. That could be the basic idea.

This performance will not have a name such as La Fura Dels Baus presents "Actions". We will work with a symbol, a distinctive sign. That is, from now on, the audience will see the sign, a semiotic symbol, which each individual will perceive or understand as being representative of a certain value. For instance, if they see the symbol of the snake they will identify as a snake performance. This is an abstraction of what we are. We use music as a primordial value of solidification and infiltration. We destroy the melodic element which is excessively cultural. Percussion is again used as a more primal means within the musical language. We understand percussion as something of immediate assimilation as it goes with the heart rhythm which works by beats the very same way we function. We incorporate a one hour and 10 minute performance on a concert level that is purely musical. Within the musical context we introduce a sort of ceremony and it comes together at the end with a musical climax. It is music which is the most primeval form of expression, music and perhaps painting. It is not the word or the text. This is why we introduce the ceremonial aspect. In "Actions" we did not talk about ritual. We were hinting at the theatre of conduct and impact theatre. Here in the new

performance we are talking about ceremony and ritual. This is where we return to the origin which we call the neo-ethnological origin.

US: This is very interesting because it really is primeval. It is as you said that through the drums we return to a state of origin. So let me summarize: your next show will basically be ceremonial and magic.

FDB: Yes, that is what we're trying to do.

US: And the first show, "Actions" was instinctual, or primal.

FDB: I think we can say that instead of evolution we are setting up a counter-evolution. This means that the avant-garde has reached a point where they abstract themselves so much that they become unintelligible, I would even say dangerously dull, and excessively contextualized. So that when we reach such a high point of abstraction in the avant-garde there is a need to return to classicism--not the academic classicism, but a primal information source that begins a sort of regeneration. It's like cycles of overuse in evolution and counter-evolution. We accept then that if the first show was sort of instinctive aggressiveness, then in the second one we will be more magical, more ritualistic and more primitive.

US: Primitivism. I am very surprised by what you are saying because it's so close to what Maurizio Bianchi the Italian industrialist is talking about. The idea to eliminate all the excessive information, excessive culture, and to return to the ethnological centre of being, to the primitive roots which are intrinsically rooted inside being. It reminds me that Genesis P. Orridge from Throbbing Gristle (now Psychic TV.) has also mentioned his concern and need to de-inform himself. This seems to be coming up as a new concept. You do mention it many times in my program that the audience should



Las Pencas,

Mercatde las Flors (Flower Market), Barcelona, 1986

de-inform themselves. What it means is that excessive information generates fear of being. People know in any situation what they have to say to protect themselves thus protecting their fears. This is a prison state situation created by society and is happening more and more.

FDB: Exactly.

US: Even Sartre in his book "Situations" did talk a lot about fear as the only obstacle for being and how we should be aiming for transparency.

FDB: That's right. Exactly. Transparency. This is what we want to achieve in a concrete and flat way. Very important, the meaning of flatness (as in a plane) in contrast with obliqueness. If people see red it is red, if black, it's black. All these signifiers have no relief, a little bit like the Egyptian reliefs. This is how sometimes it should be interpreted. To decodify and to decontextualize means to return to the primitive without cultural wrap-up. Cultural wrapping is what gives the relief. This happens when society reaches old age. Like in the renaissance, paintings which show old age cultural society as in everything else be it mathematics, industry or commerce we try to reach this knowledge in a flat way without information. That is why we side with idea of dis-information.

US: How did you start as a theatre and musical group?

FDB: We began doing street theatre - there is an historical aspect which I'd rather not go into, but at the beginning the group consisted of 15 people. We consolidated two years ago and we evolved into the new areas by identifying to what was happening. There was a schism. But the Fura Dels Baus is anti-history and anti-theatre, and we introduced the music and innovative theatre styles outside of the regular theatrical channels currently within Catalonia.

US: How many members are currently in the group, and what is the average age?

FDB: Ten members and the average age is 26 years.

US: Are you all Catalanian?

FDB: All but one German.

US: Are you all playing instruments or familiar with music?

FDB: We are familiar with music. In the new show they all will be playing percussion. Actually what we do in this show is to

anthropologically occupy a square or plaza. This will be the opening ceremony, which is proceeded in two ways - one by bringing in all the material we use, and two, full percussion dynamics with members carrying drums, barrels, tree trunks, sticks and so on. This has a parallel behaviour. First they move the essential utilities, and once this has taken place, culture comes in with the expression of the tribe. The audience will feel the occupation, not on the cultural level but on the percussive one.

US: So it will be a sound/psychic invasion?

FDB: Yes, but we call it solidification; filtration is psychic.

US: When we talk about solidification we could understand socio-political solidification.

FDB: No, solidification is solid, sound.

US: Materialization?

FDB: Yes, the music becomes a material element. You see, it is solid. We have never done this before. It is like the Calanda drums, which is the pagan rite during Good Friday in which the whole village participates. At one o'clock in Calanda 15,000 people begin drummin, and automatically the people in the square are unified by the percussive effect, they become solidified. They no longer function as a neutral individual but become a universal object - at one o'clock 15,000 people become one, totally percussive, and cultural meaning becomes an instrument. This is what we mean to achieve.

US: Essentially, the meaning of drumming (percussions) is very important. It's the voice of instinct, and once one enters the solidification of sound, one moves into the idea of trance. Not unconscious trance but a collective experience on a tribal level.

FDB: It can happen. In "Actions" it did happen - when we were in Madrid and had just finished the piece I went to the exit and randomly asked the audience. We inquired about the metabolic aspect, like how did you feel? How did you behave? What kind of impression had you received? Some responses were, "I was in a state of Tachicardia," "anguished," "fusion with what was going on," "at times I wanted to escape," etc. So this type of a trance did happen but not in a unified way. The way we understand trances is to exorcise violence or malevolent forces. In "Actions" this was more ambiguous, more individualistic, and I would rather favour this sort of individualized trance state and not a directed one.

US: The industrial music phenomena is no longer considered rock, it may be considered a reaction against rock in it's many interpretations. How do you see yourselves in relation to this cultural phenomena?

FDB: The concept is with us, like a sickness that feeds us constantly. We can go to a rock concert, but when we pass a factory the sounds are really there. This feeling reaches us from all sides of the city, for Barcelona is a large center for textile production, and it gives us more musical meaning than rock. Rock is something more free, playful and it's meaning is not serious enough. There is no repulsion in rock now as there has been at other times. On the other hand the industrial sound has a real character which appeals to us even moreso when we approach it musically.

US: Do you see a metaphysical dimension in industrial music?

FDB: Some people do, but I think it in a materialistic way with no ideology. There is ideology in its utilitarian application.

US: To be more specific, I believe industrial

music came about as a result of the anguish and despair of urban life, and this refers to the metaphysical references I had mentioned. This cultural despair has succeeded in separating us from our contact with being, that is, our instinctual essence which is the one that consequently has brought us into ritual music. You said that there is only a utilitarian approach in terms of music. But I believe that this is the best way to demonstrate this despair, anguish and lack of direction in man, as he is experiencing total disorientation due to excess of information and analytical capacities. The point is to avoid experience because experience brings pain or another form of suffering. The best way out of this shield or barrier is created between yourself and reality coming from the outside. This information shield acts like a buffer ...

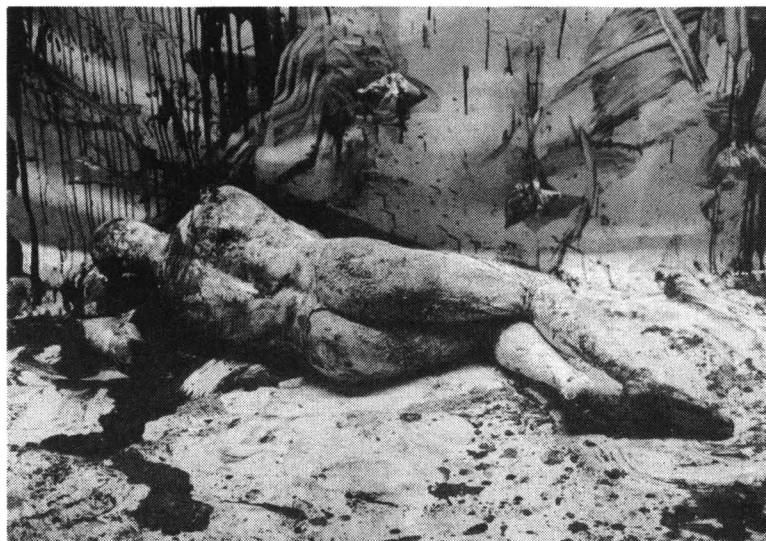
FDB: To answer this we must specify that our geographical area is very different, namely that we are not Anglosaxons. Being Mediterranean we have the capacity to sooth this metaphysical concept of anguish. For the Germanic and Anglosaxon people this soothing is different, and metaphysics from this angle belong more to the North. Even if our industrial approach is based in anguish, we are anguished with perhaps more optimism. We are not that masochistic. Mediterranean culture is not based on concept imbedded in masochism as people in the North seem to be inclined to. Mediterranean anguish is diluted by that which is intranscendental and bound to oblivion bit it the result of the light, geographical location and cultural tradition. We work with anguish as well, but our use of it is very different, we want to divorce ourselves from the transcendentalism of the European industrialists. It's too purist, in the same way that technology is purist and so are their

cultures. These are uniform cultures without cutures without capacity to dilute. In Zurich for instance the punks were punks, the progressives were progressive, etc. They are all closed up tribes. On the other hand we Latins are much more mixed up, more elastic, less serious, tolerant.

In our next performance we want to be more anthropological towards ourselves. We want the South, Africa - to lean towards cutures that are less soophisticated and less rigid as they are in the North.

US: But when you look North do you see this anguish as something real?

FDB: Absolutely. The industrialization process is stronger there than here. Here you can get lost within Extremadura, a strange isolated province, and it is amazing. When we did a performance of "Actions" in Andalucia, while we smashed a car with axes the Andalusian people clapped the way they do in Flamenco music. This was really a beautiful statement and authentic. They could not accpet our ideas from Barcelona, but that is the way they deal with life - giving to the performance their own perception. On the other hand, we went to the North in Navarra. The Basques have a culture of cutting to pieces tree trunks as a national sport and entertainment, thus when we smashed the car they gave it little importance. In Barcelona the people fled as we smashed the car, preferring to watch at a distance. At the very same moment that we began smashing the car in Navarra the people moved closer, there was no difference between the car and the tree trunk. If they had had axes in their hands everyone would have participated, its in their culture... "Actions" transforms itself according to the place, and this shows us that the ethnological elements are not dead yet.



Lona (Canvas)

Mercado de Pescado (fish market),
Madrid 1984

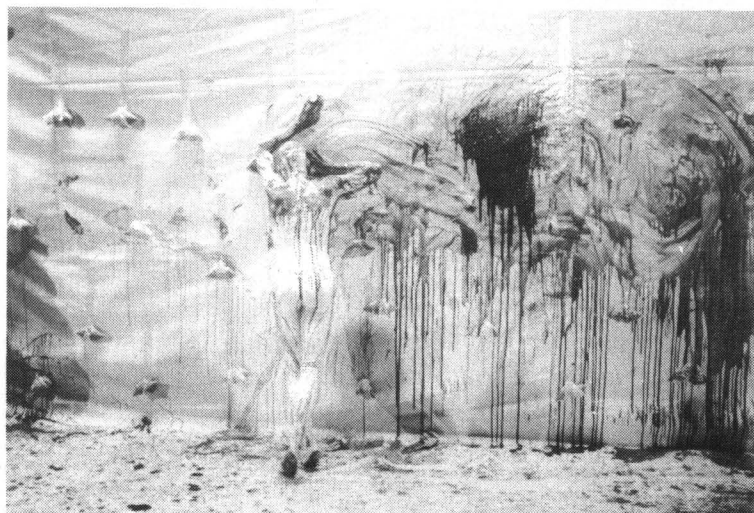
HAND PROGRAMME

Our practical exercises, our transgressions, have demonstrated to us that the PUBLIC is not still prepared to receive the correct impact which stir up their stomachs, incite to shrink in horror, facilitates revulsion and generates an impulsive answer modifying his cultural behaviour towards an uneasy manoeuvre. He don't know how to enjoy the spectacle without the obliged well-defined auto-explanation of the context, without any kind of dramatic reading and without playing attention to the good work of the actors. We demand a change.

We don't want to be terrible, still less ill-educated, we are not Punks. Our aggressions are not effective, they rather are effectists; nevertheless we don't make ourselves responsible of that woman's fox coat or that gentlemen's brand new trousers; we do not guarantee the spectator's integrity of mind, but we do respond to the success of our visual harassment, of our sonorous eruptions and our shocking actors.

The spectacle "Accions" is a physical alteration of some space, it's a play with no norms, it's a slap on the face, it's a crash, it's a discharge of lights and pyrotechnica, it's the best way to burst a car, it's a dry hit, a brutal succession of hammer blows on a metallic structure, it's an execution of loud sounds, it's a limited situation, it's a plastic transformation on an unusual field.

"Accions" is an operative assemble we manipulate residual products in order to get a deformed scenic projection. Our playing is effectuated in different areas of visualization and the spectator must accommodate himself to the itinerant stage. The dynamics of our spectacle do not leave any seconds to relax for the spectator.



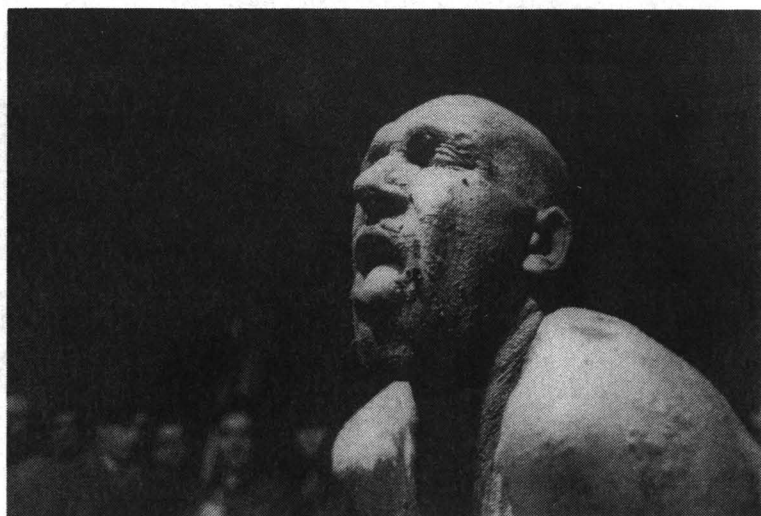
Lona

Madrid 1984



Vip's

Drassanes, Barcelona 1984



Hombres de Barro (Mud Man) Casa Caritat, Barcelona
during the season of the GREC 1985



Hombre Blanco (White Man)

Casa Caritat, Barcelona 1985

ORGANUM

BY PAUL LEMOS

Unsound (US): What does the word 'Organum' mean and how is that meaning related to the music?

David Jackman (DJ): 'Organum' is a type of Christian vocal music. Historically it was the first development out of unison chanting, and being sometimes just a drone plus melody is of pleasurable interest to me. As you know, the Organum sound is very much drone-based. So that's the somewhat loose link with the music that I make and the name doesn't have any other significance, though it does have other dictionary meanings. Drone musics have always appealed to me, Celtic, Indian, Japanese Gagaku and so on.

US: What's the philosophical or social statement behind your work? For example, is there an element of mysticism in Organum?

DJ: There's certainly no social statement behind the work and, philosophically, there's nothing consciously being projected into the sound. Apart from the blind desire to make sounds, the only thing that was at work in the beginning, particularly with 'Tower of Silence', was the wish to make something that sounded completely new. So it was invention that was the driving force, even to the point of eccentricity in the way the sounds got made, like an alarm-clock case being scraped round a rusty bicycle-wheel run for 20 minutes. As it happened, nothing new got made at all. Instead, Organum music came out sounding really ancient, like something from the very beginning of music-making.

US: How would you define music as opposed to sound or noise? And where does Organum fit into that definition?

DJ: In my opinion, music is not any kind of opposition to sound or noise at all, so I don't think it's possible to even attempt such a definition. In any case, the work gets made in an intuitive way - which is my particular manner - so what use would definitions be? They'd just be limitations and stumbling blocks.

US: How do you begin creating a work and what is the process used to develop a particular track?

DJ: Well, ideas just come and knock around in my head. If I want to, I can then sit down and make diagrams of the various sounds - elements that could go into the track. However, when I go into the studio I usually find that either they don't work together or I do something completely different anyway. Intentions, which are a sort of fantasy about a track, generally go out of the window pretty fast. I find that it's no use in my trying to force sounds to fit ideas. Sounds have a life of their own which I have to respect if I'm going to get anything done. I don't hang on to the intentions if they're getting in the way. As far as process goes, I only know I have something when the music coming out of the studio speakers begins to add up to more than the sum of all parts. After that the music is made fairly quickly and there's not much fiddling around with any particular sound. But very odd things surface when a track is in progress. There'll be strange thoughts and associations that won't strictly make sense. This kind of non-logic is interesting, because it often leads to a finished track which you then mentally step back from and think, 'where on earth did that come from?' And you hear it as something new and unexpected.

US: Do you foresee any changes in the Organum style?

DJ: You can view the early records as being just dense streams of sounds. But the very recent work has become simple. There's a sort of clarity now and I find that a bit unnerving. When you have just a few naked sounds it's either going to work really well or just sound awful; so the music has become more difficult to do. It was comparatively easy to pile on the noise, though even then there were still all the usual problems of composition, of making something work as a texture, durations or whatever.

US: A lot of people feel that the music is developed through extensive tape processing. Can you discuss the manner by which the sound is processed - or not processed.

DJ: The sounds on 'Tower of Silence' and 'In Extremis' are mostly of acoustic origin and are not heavily processed at all. But they were put through the usual things like reverb, equalization and chorus. However, that doesn't make it electronic music. It's only in the



very recent work that I've begun to let the studio take over, and it's something I don't want to indulge in too much. I don't want the gadget to sap the desire to originate sound; I think that can happen if you rely too much on technology.

US: What was your pre-Organum work like?

DJ: Loops, collaged layers of tape-loop sound. In some ways it was probably more inventive than the later work, being recorded on an ancient Revox from sound mostly stored on cassette, it was a bit rough on the technical side. I worked that way for five years.

US: What are your musical influences?

DJ: Apart from all the drone musics, listening to the weekly AMM sessions in the early 70's taught me most of what I wanted to know about sound-making. I really owe them a debt of gratitude - one of the world's great bands. I think it was through them that I really began the process of learning how to listen. At about the same time, the ritual music of Tibetan Buddhism also had an impact. I liked the music because it appeared to be totally relying on texture for coherence. Note relationships didn't seem to have anything to do with it. I may have misperceived it but that interpretation has guided my compositional approach a lot. But other sounds can be influences, too, apart from the musical ones. For instance, the engine notes of the various motorcycles that I've owned. 'Tower of Silence', for example has in its texture many sounds which can be traced back to a Kawasaki KH400 I used to ride. And the metallic scraping found in most of the Organum tracks is a direct result of hearing and liking the squealing brakes of trains at night when I was 14. I don't think I've used a noise yet that doesn't eventually turn out to have some personal meaning or historical link.

US: Can you say something about the ideas and line-up of The New Blockaders? How does it differ from Organum?

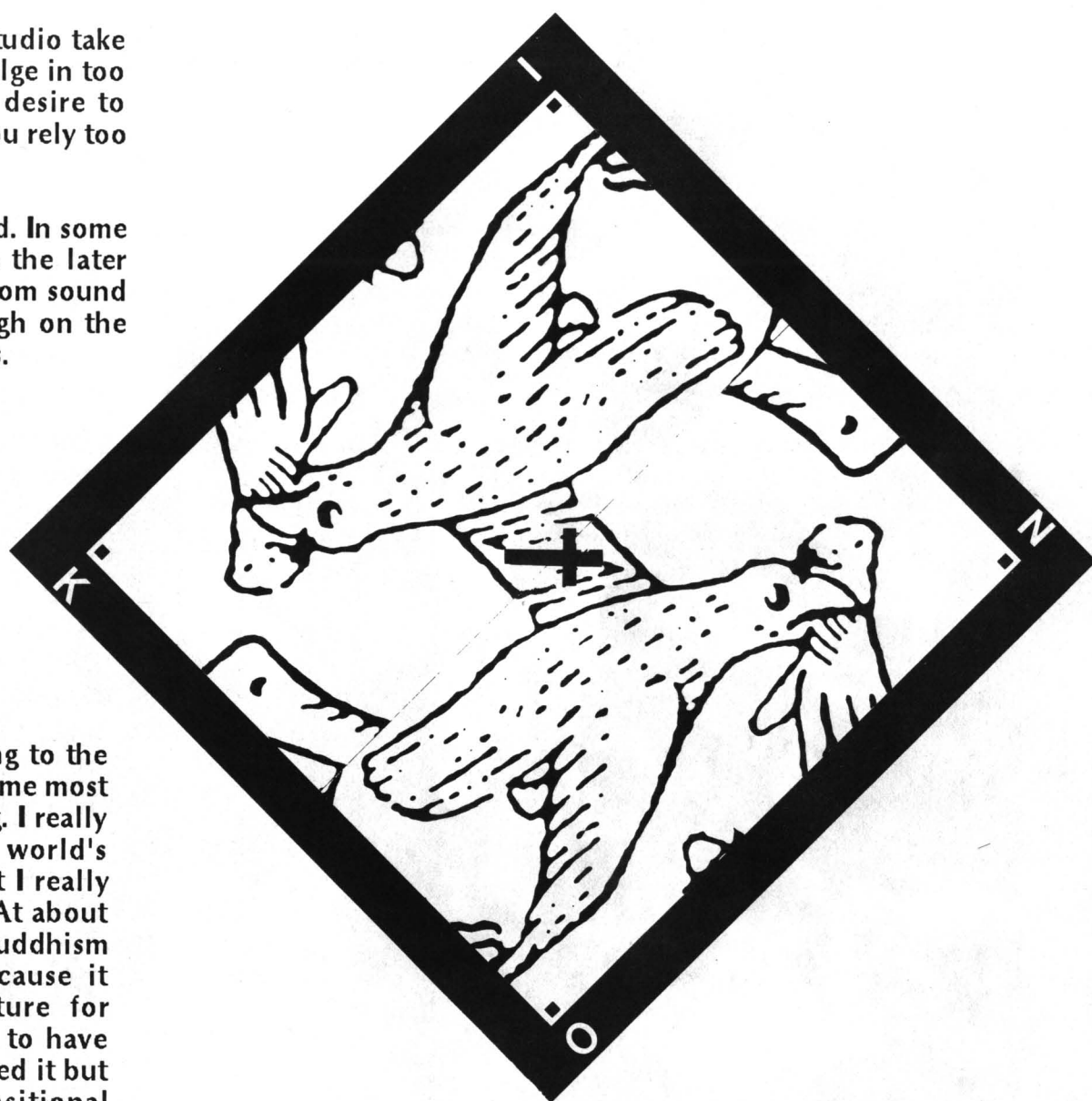
DJ: You'd better ask them. I just liked the noise they made and they liked the noise that Organum made, so we did some work together. Probably the major difference is that Organum has never had any strong Dadaist inclinations. But I like their music because it doesn't really register as music at all.

US: What are your feelings about American art and music as compared to Europe?

DJ: I wouldn't know how to make a meaningful comparison. But the last American artworks that interest me were the works of the minimalist sculptors and, more recently the music of Glenn Branca and Rys Chatham. Some of the hardcore was good too. However, it doesn't matter to me where art comes from. There are only three questions I ask - do I like it, do I think it's any good, and originality; have I come across anything like this before? Art considered on a nationalistic basis doesn't interest me.

US: What are you involved in outside of music:

DJ: I ride motorcycles, stare out of the window and have a nice time with my friends. And, I like a lot of people, I go to work in the morning. You know, just a normal life. But I don't regard music as a separated compartment of my life at all. Listening goes on all the time.



Organum Releases

Tower of Silence, EP, LAYLAH Antirecords, Belgium
In Extremis, LP, LAYLAH Antirecords, Belgium
HORII, EP, LAYLAH Antirecords, Belgium
RASA, (B-side to an LP shared with NWW), United Dairies, UK

The New Blockaders/Organum

Salute, C46 cassette, Frux Products, UK (not available)
Pulp, 7-inch 45, Aeroplane Records, UK (not available)

Forthcoming Organum Releases

Submission, LP, United Dairies, UK
Flayed/Nameless, (LP shared with Eddie Prevost) Silent Records, USA

Contact:

Organum
BM Wound
London WCIN 3XX, UK

US: What's your goal for the future of Organum?

DJ: Well, as I don't work with overt theories but with specific sounds and an internal urge there can't really be any goal. So each track is its own end. Really, there's no mystery to the music; I just make it because I want those sounds to exist. There's no reason.

STEVE FAGIN

BY WILLIAM DAVENPORT AND TAMARA F



'Virtual Play: the double direct monkey wrench in Black's machinery'

Steve Fagin attacks video, askewing our expectations - the staget box becomes a moving painting, a graphic representation, opera at it's best, a silent movie, or an ethnographic documentary ... Not television but sculpture that has come to life. Video is one of the most difficult mediums to work within because of our constant exposure to the form as a means of entertainment and information. Steve Fagin challenges the notion of video and presents us with a work more akin to 'high art'. He creates a battlefield for the mind, beyond consumerism, 'difficult' in the true sense of the word. Pushing the boundries pass cliches and dogmas ... examining theory, creativity, and self.

Steve Fagin has completed two feature length videos within the past few years - 'Virtual Play' (1984) and 'The Amazing Voyage of Gustave Flaubert and Raymond Roussel' (1986). Both works have been presented nationally and internationally at numerous galleries, museums and festivals.

all photographs by Margret Hussey
all other photos from 'The Amazing Voyage of Gustave Flaubert and Raymond Roussel'.

Voice-over of Italian female narrator:

As a child, Raymond had accompanied his mother to India. They had rented a private yacht, special for the occasion. One dawn, after many weeks of travel, she was awoken by a sailor whispering in her ear, 'Hurry! Come see! India by first light!' She quietly scurried topside. The captain proudly gave her his spyglass and pointed. She looked, just for a moment, returned the glass and said, 'Do not dock, turn round, turn round.' The captain had no choice. A few moments later, Raymond awoke. He had missed India.

Unsound (US): Why did you choose historical literary figures such as Gustave Flaubert and Raymond Roussel?

Steve Fagin (SF): I chose Roussel but Flaubert, more or less chose me. Let me explain, I wanted to explore the 19th centuries obsession with orientalism, along with a general interest in the epistolary mode, so Flaubert's letters became a rather obvious area of research. I found Flaubert's letters so interesting that I started pursuing him, and then came across the Sartre book on Flaubert, which I thought was spectacular. Somehow it sort of made sense to include a second person. Roussel would write, spinning off of two different words, taking the one that had the lesser meaning, and then writing from there. The idea of two travelers, like two words, became a writing and structuring dynamic. So Flaubert sort of hopped on almost like a hitch-hiker, while Roussel was the driver of the piece or at least it's chauffeur.

I chose Roussel initially because of the eccentricities associated with his life. How many times he changed shirts, that he traveled in the dark, never left the hotel room when in exotic lands, and of course the extremely stylized way he wrote his books, documented in his posthumously published 'How I Wrote Certain of My Novels'. As with Lou Salome, his life seemed very exotic. Full of gossip and fragmentary data, a life documented fully on the margins with very little information or curiosity about his core. All of the information about them simply seemed to shroud them in more and more obscurity. I was very interested in the nature of his language and that it had such an important impact on 20th Century art [Duchamp, Margritte, Giacometti...] as opposed to literature. I wanted both to capture the nature of his language, a symbolic system full of laws but absent of content, truly more than an imaginary language, his work being a symbolic machine trapped perhaps hiding in the imaginary, caught in it's web, and to expore it's psychopathology. My piece is like a mobius strip, the one side unwrapping the language and the other side invoking it, cloning the style. When the piece is working perfectly, everything is static, but usually the piece misfires between the unravelling and the construction. It becomes a constant stuttering, spitting, stopping, gliding type of a machine.

US: What do you mean by misfiring?

SF: The parts don't work and the timing is a bit stuttered. One sets a spark, and there is an occasional glide and sometimes a fall. The machine has three cylinders, death, origin and mythology and the effort is to get them working together, at all costs to annul their so called contradictory relation.

US: It seems that Roussel is the main character and Flaubert comes along for the ride.

SF: But to what degree... who comes along for the ride and changes the course of the journey? Flaubert is Roussel's better half. He's a more famous character. In the piece each of the characters is kvetching about the other one, although in reality they didn't even know each other. Their dates overlap by two years - Flaubert dies two years after Roussel is born. I then inverted their relationship, the texts on Flaubert are about his pre-language years, his infancy, and the texts on Roussel are about the fabulous death that he had. He died of an overdose of barbiturates, in a hotel room in Sicily, very sleazy for so fabulously wealthy an individual. This story is told in two sections of the tape called 'Dying in front of the large glass.' One should remember that historically, Flaubert is marked as that person who 'mucks with the novel,' who disorders the relation between quotation and direct speech, he writes in styles. The piece was very motivated around fantasizing the novel, picking up exactly at the point where the novel is already misfiring.

US: When imagining a fantasized novel, I think of continuous stories ...

SF: There is a part in the text which says, 'Roussel talked about 1001 Arabian Nights,' which is about how you keep telling stories so you don't die.

US: Are there any personal or autobiographical situations within your work?

SF: I have an interesting story about the first piece on Lou Salome - I was at this Psychoanalytic conference. A very good friend of mine was giving a presentation called, 'The Everyday Life of Lou Andreas Salome', and it was about the relationship of my work to the writing of Freud and Lefebvre. It was an excellent presentation and I was very pleased. Right before he began someone came up to me and said, 'Oh, Andrew (who was giving the presentation) told me your piece is wonderful and it's all about you breaking up with your girlfriend!' I would say the second piece is centered around an eye accident that I had, and the male voice is written exactly describing that experience. I think work should start from a personal dilemma that you want to resolve, or work through, or at least address yourself to. The major issue during the period of my life when the Flaubert/Roussel piece was written has to do with being alive, being almost totally blind, almost allergic to all of sight - light, which I cringed from. Writing as if in the lives of Flaubert and Roussel functioned to fill this space of darkness and isolation. It was what is called solace ...

Flaubert and Roussel were extremely lonely people, and their writing stemmed from their longings, wanting language to somehow evoke the imaginary, to reconnect them to the maternal. The act of writing was almost like an effort to construct and bind them to their mother's body, the tapestry of words becoming an umbilical cord, tying them to their mother's prom-dress strings. This is my co-habitation of their world and the one that evokes the piece on a personal level. Basically the way I work is on a mediated secondary revisionist level turning primal things into narration. What I take is the relation to these very dense personal events, then filter them through their lives, in this case the European writers Flaubert and Roussel, then reassimilate them through American popular culture. Things have to be thrown out very far if they are to be returned to their proper place.

US: Such as how you juxtapose popular dance songs from the 50's and opera?

SF: I juxtapose the sound for two reasons - one to provide the perspective dimension that the image lacks, and two to in a mystical manner, produce an orchestration of sound that will be the correct order to open the door hiding the treasure. It's not just the sound but the order. I'm looking for the imaginary or perhaps it's the other way round, looking to get out of its clutches. Surely the piece has this ambivalence. Other times I just think I'm drowning and have constructed a machine that will keep me afloat and I'm just yelling for help.

US: The machine is the whole video?

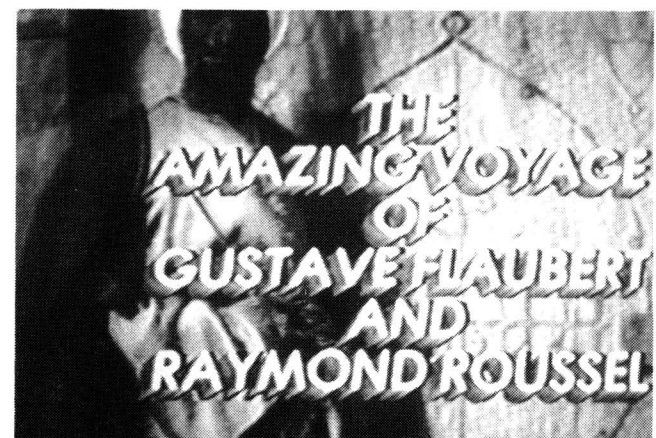
SF: Yes.

US: Like how the machine is the whole novel for Roussel. Bringing up another point, one particularly consistent theme is the mother relationship. Could you explain further?

SF: There are texts within each of the pieces on Roussel and Flaubert that talk about their relation to their mother. The last text in the piece, evoked from Hamlet, says, 'at least their mothers talked to them, a tongue taken from a broken image, cracked and luminous. The sons sat attentively, warmed, but the message was not understood'. Also in Duchamp's bride side of the Large Glass the language is evoked from an analogy with geometry, a mistaken analogy. The language could never have been constructed from the geometric model, but still the bachelor listens to this language, nonsensical but systematic. The father is in some sense unavailable, he haunts the piece in the third dimension, like a shadow. One of the other mapping stories that goes along with the piece is the Ulysses story, 'Odysseus'. There's the journey outward, you stop at an island for three years because you get chained up. You stop at another one because of the sirens, your journey is an awkward returning and there is always the sense that Penelope is waiting for you to return to the throne.

US: The mothers in the piece are stand-ins?

SF: Yes, they are more or less stand-ins, or maybe a way of putting it is that they're baby sitters. Being produced in a manner that trivializes them, within this trivialization remains the cause of their need to be trivialized, their power is so great that it is only in this mediated form that they can figure at all. This is explained in detail in the narration accompanying the section called 'Penelope's Song.' The presentation is based on the style of Roussel - to restore things from the dead, to give them not life but the impression of life (death animated). Also, to present things in a music hall manner, and to produce presentation by activating the space between two words that sound the same, in this case Bellini's Madonna and MTV's Madonna. But the piece includes its self-doubt and mocking, and this is presented in the male narrator, very ironic. More than melodramatic but not quite tragic, what one might call operatic.



US: It seems that you're creating systems in search of cultural identity.

SF: To lay out the construction of the individual in a very Rousselian manner - kitch and daydream. I am not pursuing things in a direct way. They are things which are traversed, and it is not a question of choosing to deal with the father or mother, it's more like what's your point of entry into this system of representation. The choice of entry into the system of representation is on the side of the imaginary, which in some sense is culturally evoked on the side of the mother.

US: And everything is being presented simultaneously, but in fragments.

SF: All the pieces are there in one way or another. Video is very good because it supports the two dimensional

structures, putting everything on the same level - the fragment of an arm, the picture in a book, the image from an old movie. The sound/image relationship is very important, and the sound is meant in some senses to be like Frankenstein's lightening, to put life in a world that is a museum. It's a world that is already represented, already a copy, already found.

US: You parody theory, like the hand-play on simulacrum.

SF: Often some of the pieces are sort of vaudeville versions of theory. The Señor Wences piece with the puppet is based on an article by Deleuze about the difference between copies and simulations. I took the article and filtered it through a childhood memory of a character I liked very much named Señor Wences, which was this voice, a talking hand, a box, and how they would shift and always look at each other. It was looking at looking at looking, talking at talking at talking. At any point the so-called person is simply repeating the simulacrum. The copy is controlling the original. It matters at what point you enter, as each one takes on their identity only in relation to the other, not existing outside of those relations. It's not a question of eliminating, and that's the joke because each is always trying to eliminate or dismember the other.

US: In what way do you relate sound and image?

SF: For me the sound/image relation is the key. Unlike in film where everything is image centered, in video the sound has the aura, it is potentially riveting and symphonic. On the other hand, the image is an ontological 'Waiting for Godot', never producing dramatic resolution. The image is this tacky leftover with a pane/pain of glass between you and it. This relation is intriguing for me, an interesting place to construct narrative from sound looped through image, then recycled back through language, quite an ecological process. As a child I never really liked comic books, but the only time I ever read them was on Sunday morning, which was really waiting for my parents to wake up. It was the only time that they woke up together because my father went to work very early. So you could take all the fantasy scenes around what was going on... and I would listen to the radio. They used to have a guy reading the comics on the radio, the Sunday funnies, with all these great sound effects, and this was the only thing that kept me moving on the image. So a lot of my piece has static tableau images brought to life by sound. One of the emphasis' of doing the soundtrack was to evoke almost a radio play by using a lot of ambient radio sounds.



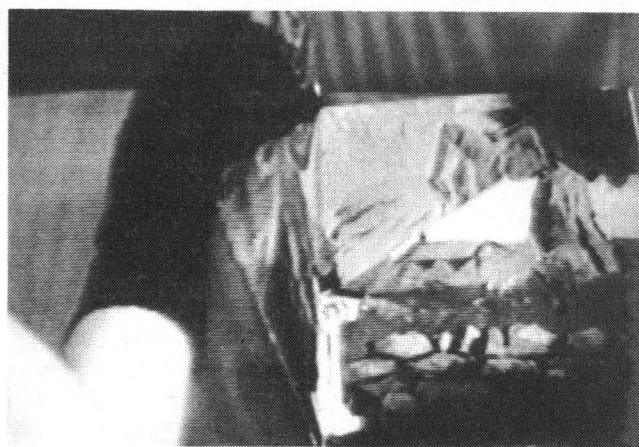
US: Could you elaborate more on the various references to the Large Glass?

SF: It is literally true that Duchamp said that he stole the Large Glass from Roussel, so basically it's a return to origin, to its rightful place. I sort of whipped it up like egg-whites and then folded it back into the piece like a soufflé, so when heat is added it expands.

US: The piece has many levels, and one of the levels is the actual working process. It's presence is as strong as the many other aspects. There's obviously spontaneity but also control - could you explain your approach?

SF: I was very taken to the genesis of Roussel's relation to writing, that he started off writing in delirium, wrote a book and thought that the world was going to come rushing to him after he had finished. Everyone ignored it and he had a nervous breakdown. For years he just writhed on the floor and could not write, and he had to establish a secondary

writing process. To trick himself into being creative, he devised a system of working off of dictionaries. I also had a problem with writing, and decided to work off books that I loved, not using the dictionary but theoretical texts. Months after taking notes from a theoretical text I would only write the story from the notes. Or for example I compulsively would want to talk about a painting, listing things from the painting, etc. Another approach was setting more limiting demands on the text like: I have to evoke the things about the father, so I start with Hamlet, then Danish, and that reminds me of breakfast and I'd continue with 'eggs, toast and bacon and something is rotten (in Denmark). Rotten, yesterday is still sitting. I'm haunted by a chapter...' So things are written in that type of a manner. I was reading a lot about Duchamp and there is the famous piece he did where he put something inside a package and you didn't know what was inside. So the piling of the packages was inspired by that Duchamp piece. Those things are also gridded out, with cards for everything, and I end with a classical construction. The piece folds towards the middle, the ends are very parallel with much symmetry, with much repetition. So there's this use of repetition, there's serializing certain types of things, such as birth (Flaubert's infancy and Roussel's death), letters and postcards, things that are close, things that are far, the indoor and outdoor, and the intense effort to map and mirror. After a certain point it's the building of the machine that takes priority. This machine that I have built is very related to the work of Freud, exploiting the processes of the unconscious, displacement, condensation, repetition and absence of negation. But the machine that Freud built, a machine consecrated to the act of memory has disconnected us from an important process, the act of forgetting, which is perhaps just memory worn inside out. My work tries to simply invert the process, using the mechanism's of the unconscious, constructing a machine of forgetting which is the flip-side of Freud's construction.





abstracted image of Roussel made recognizable through mirror

US: How do you feel is the best way to view your video - to have repeated access to it in the home, or to watch it in a more official and temporary setting?

SF: First off, in some ways I think it is more important for my work to be heard. The sound is that which energizes the image. I want a large soundtrack that animates the Cornell-like box that we call the video screen. The sound is meant to be sensual, the image the remnants of sensuality. At this stage in time I think its very important for video to be taken in a culturally important way where people would spend five dollars and go to The Kitchen at 8pm on a Friday night. I am actually very resistant to my pieces being distributed on a home viewing basis because it would undercut people's willingness to go out and see them. So on a level of video being taken seriously, not just as 'moving wallpaper' on their way to lunch, I really want to produce something that people view as special. In the art world you have to accept the fact 'Gossip' is the real mark of genius. Whisper, Rumour, Gossip - Gossip being the highest form, and video has not reached the lofty form of Gossip. It is only when a work is gossiped about, that you reach the Olympian level of the art world, your work becomes part of 'la scene.'

US: Lets talk about some of your influences...

SF: I think that Joseph Cornell and Marcel Duchamp are on one level very important to me. The ambition of certain types of high modernist writers like Pound, Joyce and Eliot is the inspiration to be self-indulgent and dense. Syberberg is an important influence, Godard, Michael Snow... I think that I've half forgotten my resources, in a way, I don't wish to be like them. There are also contemporary artists whose work I like very much, and who I've had a chance to learn from, such as Leslie Thornton, Trinh Minh-Ha, Aimee Rankin and Mark Rappaport. I used some of Minh-Ha's footage in the recent piece. The composer Verdi was very important, I wanted a certain relation among gesture, body and voice.

US: Didn't you include opera because you personally just like opera?

SF: I personally do like opera, and it also has a relation with high emotion, towards the perfection of the voices of the women opera singers contrasted with Johnny one-notes, the male adolescent voices like Gary Lewis and Fred Astaire.

US: You're like a conductor, orchestrating various individuals through the different levels and aspects of production. Could you elaborate?

SF: I've been very fortunate to have worked with very talented people such as Jack Walsh, Dave Baker, William Davenport and Valerie Manenti, as well as all of the other people who have worked with me. Interrelating their skills and strengths was definitely part of the working process. For instance, when I work with the performers I don't tend to write what they do in advance, I meet with them, listen to their own stories, find out what they do well and then go back and rewrite the piece to what they do well. For instance, the girl that plays the stand-in for Roussel's mother, Kathleen-Marie Shelton, initially was chosen for her 'look,' more like one would select a model. Discussing the part with her, she was very eager to expand her role, I found out she had toured as a polynesian dancer from the age of twelve to eighteen. There was no Polynesian dancer in the original concept. She told me some stories about her experience, one of which gets transformed into the broken framing story of the tape. Also she had a fantastic memory and could remember very long texts, which gave me the room to write the 'land of prop' sections. Surely I could go on about every on-camera in the tape, anyways, I see one of my skills as being able to take the personalities and abilities of people and adapt them to my project.



ACTION:

Synch sound. The Stand-in for Rousell's mother dances on the beach, hitting different parts of her body rhythmically with a bundle of sticks.

A game of solitaire is played by a pair of dismembered hands. The nails on one hand are painted red. The nails of the other hand are unpainted.



The last card to be turned up is a depiction of Gabrielle d'Estres and the Duchesse de Villars, by an unknown artist. The two women are portrayed nude from the waist up. One touches the breast of the other.

IMAGES:

The Stand-in for Rousell's mother is framed in a medium shot against a background of the ocean and sky. She wears a strapless orange dress.

A close-up of a flat surface convered with an anamorphic picture of Flaubert. The cards in the game of solitaire are from a deck showing a series of classical nude paintings. The camera keeps moving in closer on the spread of cards.

A close-up of a hand resting on a globe. The continent of India is framed so that it appears in the center of the screen. A title appears over an overhead shot of a table setting: Requiem for taste. On the bachelor's side of the table setting (identifiable by a postcard size depiction of the malic molds from Duchamp's Large Glass) the edge of a plate is visible. On the bride's side (identifiable by a postcard size depiction of the bride from Duchamp's Large Glass) is another

plate, flanked by silverware. Cut to the globe, which spins behind a close-up of a hand.

Cut to the camera panning across the bride's side of the table setting. A still from the movie, The Shanghai Express, is on a plate which is surrounded by a ring of cut-up carrots. On another plate next to it, Jacques de Gheynll's painting, 'Poseiden and Amphitrite' is surrounded by a circle made of crackers. The camera also reveals a conch shell, a Norman Rockwell painting of Thanksgiving dinner, a map, a photograph of the couch in Freud's examining room, a Viennese dessert and Heartfield's collage, 'Adolph the Superman Swallows Gold and Spouts Junk.' A very brief cut interrupts this pan. The image is of blood or red paint dripping on a white shroud. After this abrupt insert, the shot of the spinning globe alternates with the pan across the table setting.

Four naked white female dolls laid on a blue surface are filmed from overhead.

There is a cut to a hand-colored photograph of Little Richard, the rock 'n' roll singer.

One woman has bleached blonde hair and sunglasses. Sometimes only the women's mouths are visible in close-up shots as they sing. Another woman wears a piece of fabric around her head and has long dangling earrings. A third woman is blonde and wears a purple dress with a large bow at the collar. They make hysterical gestures as they sing their lines.

NARRATION:

Synch sound
The Stand-in for Rousell's mother narrates breathlessly while she is dancing: I've just received a letter from my son, and he writes of a wonderful dance troupe whose performance included twirling sticks, whirling movement and clacking sound. Although my son didn't much like the dancing, he was fascinated by the rhythmic intensity of the drummer, who sat, as if in a trance, to the side of the dancers, never once looking up, either to look at the audience, or the dancers. Afterwards, he, my son, that is, went up to the head of the troop, and asked if he could meet the drummer. The head of the troop hesitated -

Voice-over of male narrator:
Like travellers before me, I have arrived in a village whose name I do not wish to remember. I have hidden in so many. I'm a fugitive, although I have committed no crime. The villages read like a list in Michlein: Illhausen, Vienne, Eugenie Les Bain. But, my map is not marked by sumptuous repasts, but by pain and productivity. My path is erratic, always doubling back. Lurching to the side, I circle around the periphery, fearing only death waiting at the center. As I flee, I have one pleasure. No, it brings me no pleasure, but occasional joy. My writing. A book. The Amazing Voyage of Gustave Flaubert and Raymond Rousell. Their journey has remained hidden, a mystery. I will unveil it. But, my book is still only in fragments, and those are scattered: notes in boxes mixed with dirty laundry, lists crumbled in coat pockets, and an outline, lost, last seen on top of train schedules, but underneath stale cheese. The writing causes me to struggle, like a beast of burden. I carry the collective weight of a previous century, my back almost broken by its priests, donkeys and pianos. I tire easily, but push on. At least, I know the chapters of my book: Flaubert, Rousell, the Imaginary, their mothers. But where do I begin?

Voice-Over of Italian female narrator:
Crawling on all fours, without speech, little Gustave heard everything.

As a small child, he had been allowed entry to his father's study. The books were heavy, maps bright, and the desk he thought to be cold. All were eaten. His mother, a smile creeping to her lips, would tell of her naughty little child, locking himself in the study, laughing at the

window. She had reluctantly called for his father. Later, every time Gustave knocked, pain would rush to his hand and he would be overwhelmed by an image:

A dwarf waring a large blue silk turban, arms folded, sword at his side, standing in front of him. His knees would tremble. Of his childhood, he couldn't think past a large wooden door, he, on the outside, knuckles and knees bruised and bleeding. The door was unmoved.

Voice-over of male narrator:
Four words, hastily written on separate scraps of paper, sealed in an envelope, the exterior meticulously marked, 'care of the Prince of Moscow.' Rousell didn't even write letters, only postcards. The sealed envelope brought on a phobic reaction. Who knew what has been entombed? Maybe it's a joke? I remember a story. At his funeral, a group of close relations huddled. One whispered, loudly, his epitaph should read, 'Here lies a drug-crazed homosexual scribbler.' They all tittered. I return to the sealed words: friend, look, hypnosis, kill. How to make them mine? Forget myself, then use them in a story. She knew they were going to kill her. They had been close friends, since she was a little girl. They had adored her, called her their heart's desire. 'No', she cried out, 'The flames are spreading, save me.' They look passivley as she tugs on coat sleeves, begs at petticoats. They whisper, 'You're hysterical, making a spectacle of yourself.' They turn away, ashamed. I recognize the story, voodoo, a real life melodrama bracketed within the making of a fun-filled musical, The Pirate, about hypnosis, with Garland and Kelly. I look at my story. Four new words jump out: heart, desire, spectacle, and one unseen, conversation. A smile sneaks to my lips as I say, 'The words are the same, but different. They are close relations.'

Synch sound.
One of the women sings, her voice wavering: I want to be your friend. Won't you come over for a cup of tea? But first, let me tell you. Just don't look at me.

AMBIENCE:

Ambient sound of wind and waves.

Looped sound of male voice laughing, from Verdi's opera, 'The Masked Ball.'

Loop of general ruckus noises, such as the sound of gymn shoes squeaking on the floor.

Sound of general ruckus, including breaking glass. This sound occurs periodically throughout the rest of the scene. Shouting male voices and a screaming child can be distinguished out of the din.



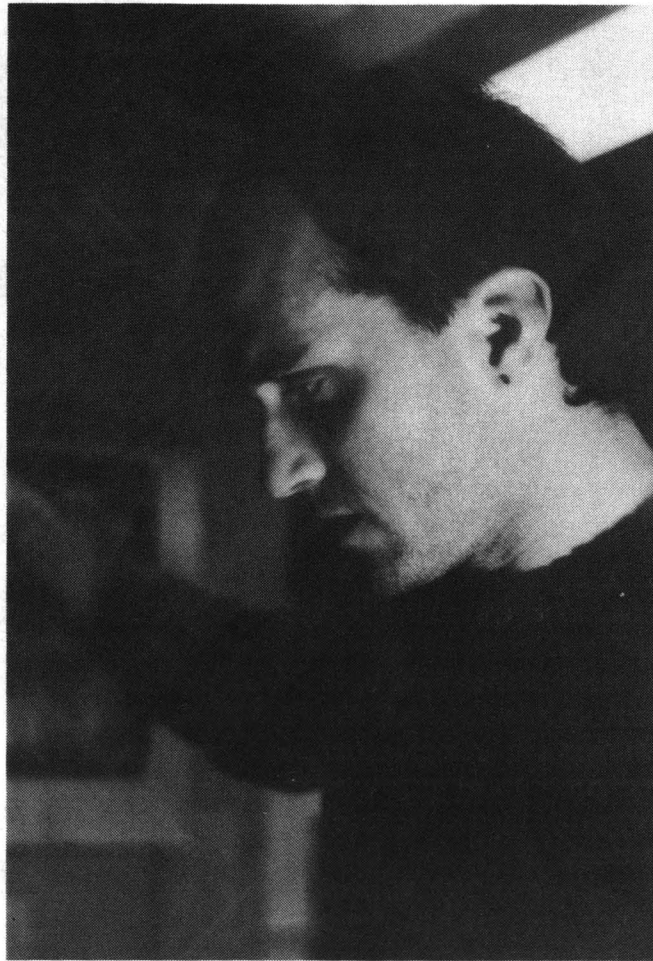
A hand enters the frame, covering the dolls with hand-colored pictures of Charcot's 'Hysterics' from Salpêtrière.'

The camera pans to show four women sitting in a row, singing lines serially. Sometimes they sing alone, and sometimes simultaneously. They are hysterics, being orchestrated in a hysterium.

BY DRAEGER G. GUNN

UNSOUND (US): I see mentioned on 'The Flickering of Sowing Time' the term 'extraction' ... This sounds like a term I once heard used in a linguistics class, is there a connection?

KIM CASCONE (KC): Yes, but the connection originated purely on an intuitive level at first, as I wasn't familiar with any of the terminology or concepts of semiotics at the time. It started as a way of working visually where I would draw on tracing paper over coloring books in such a way as to obliterate the original image. I discovered that the drawings for the most part bore no resemblance to the original material and the concept of tracing became very important in my work. I then started applying it to music where I would take Muzak, slow it down and trace out certain melodies with various instruments. These experiments were interesting but failed to generate any solid material, so I shelved the idea till about two years ago. I had been in the studio messing around with patching delays and things together when all of a sudden these incredibly intricate sounds were coming out of the speakers. I checked the signal source only to find it was a dense structure on one track and that I had been pulling these sounds out of it with the set-up. I found this directly related to my tracing pieces and set out to develop this idea further. I created one solid piece from it called, 'In the Shadow of the Lions Cage', which is on the second album. The



connection with semiotics is that both the signal source and the extracted signal have connotative meaning which are determined by the coding of the person listening. It's sort of like an aural Rorschach test.

US: Do you have a audio or visual (or both) background.

KC: I am trained as a musician. I came through a few years at the Berklee College of Music without too many scratches. I hung out at SVA and Parson's in NYC and picked up a lot of information concerning film and painting ... hung out at the New School's electronic music studio with Dana McCurdy ... took a few lessons with the guitar player in Ornette Coleman's band ... worked on an installation with Maz Neuhaus ... I've been around and have tried to learn about art from people I looked up to.

US: As an artist how do you deal with the aspect of having to package yourself in order to give people a handle with talking about PGR or Thessalonians?

KC: The way media works unfortunately tends to automatically place people in categories such as 'industrial' or 'experimental' or whatever. I mean when this article comes out people expect to see something that fits into the format of this magazine. If this were an article about country and western music it might confuse a lot of readers so I'm 'packaged,' as you call it, just by association I guess. On the business level I suppose it is the way of the West that everything becomes commodified because we are dealing with a consumer mentality, art is really no exception. There will always be someone exploiting a new style of painting or music because they can capitalize on it. When the artist falls into self-exploitation is when his or her work becomes mediated by outside influences and alienation from the working process sets in, this is what is commonly referred to as 'selling out', you see it all the time. There is a state of schizophrenia that an artist must adopt in order to co-exist with the business world, it resembles the idea of a craftsman who would work on his wares and once a month bring them to sell in the village square. The business and creative processes have to be kept separate in order to be efficient as an artist.

US: Aren't there people in the noise scene who exploit the artists, who try to capitalize by running a record company and collect a profit from the record sales? Do you feel that because of your position of being an organizer and businessman that your political ideals take a back seat once in awhile?

KC: There are people in the noise scene who carry the same disease as the people involved in rock and roll, but the noise underground contains the element of networking where mainstream music doesn't. This is a core activity which is evidenced in many of the magazines, and keeps a political hierarchy from



EXTRACTION CASCONE

forming. People want to make contact by sending their music around and getting feedback on it or seeing what others are up to. In this pool there is an occasional shark or two but that stems from a few people offering services that others need and don't have access to on any other level. As long as we don't have free access to equipment or funding for people who aren't accomplished grant writers by trade we are dealing with a situation of limited access. Socialism isn't going to happen in this country for quite awhile, so until it does I have to learn how to acquire the funds to support culturally 'subversive' activities. In that way I don't feel as if I'm exploiting the artists although you're right in making the connection between the 'commodity' signifying a mediation of the artists work, such as exploitation. Its a difficult issue in that I sincerely want to let people hear music-sound-noise that I feel is of high quality, but I'm also aware of the connotations of creating a product to be consumed. How does one approach this problem of getting art to the masses? I wrestle with these issues quite a bit.

US: It seems to me that a great parallel exists between your application of semiotics in your musical extractions and your attempts to balance being a socialist and a businessman.

KC: A certain amount of intergration is necessary to keep me from being too scattered. I think the interconnectedness of sub liminal levels and being in touch with the communications between them is what being an artist who isn't alienated is all about.

US: Is the act of noise music a way for bands to discharge the tension that results from alienation? And does 'noise as catharsis' seem to be a mode noise bands are settled in?

KC: Any art activity serves as a way of channeling or releasing energy ... it serves as a safety valve. But it can also be used as a tool for introspection, by only using it as a means to express catharsis seems to be a very limited application. The mastery of a large vocabulary gives you more tools with which to express a wide range of ideas and feeling.

That is a problem with some noise bands, they are limited in their vocabulary and what they have to say becomes monotonous after awhile, or they try to express difficult ideas and don't have the 'chops' to get it across. The action of constantly mirroring the negative aspects of society shouldn't be confused with approaching the problem in a constructive manner.

US: On a more mundane level, what are some of your influences as an artist and describe some of the other projects you are working on presently?

KC: Some projects are Silent Records which just got underway with The Haters Lp being the first and the second is the Archtitects Office soundtrack piece for Jane Brakhage's play, 'Caswallon the Headhunter', and future projects are a shared Lp by Organum and Eddie Prevost (member of AMM), and a Kings House Lp. A major influence on my both personally and artistically has been the filmmaker Stan Brakhage, our correspondence has been a source of strength for me.... some other influences have been electronic music composers like John Cage, Iannis Xenakis, Cornelius Cardew, and Brian Eno has been a great model for me as an artist. I admire people who do both music and visual art and run a continuity through them both. I've seen some drawings by Glenn Branca that were very beautiful. Recently I've been playing the guitar again and I've been listening to a lot of Sonny Sharrock, Mayo Thompson, John McLaughlin, Pete Cosey... musicians who mix noise and jazz which is an area I think I'm heading into... we shall see.

Contact:

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PGR Releases:

'Time/Amnesia', K-7 w/booklet

'Eight Heads of Cats Forming an Octave', K-7 live recording from a concert with Hunting Lodge at the Grafitti in San Francisco. 10/18/84

'Revolution of Everyday Life', K-7 live recording from the 16th Note, 12/18/84. Readings from the book of the same title by Raoul Vaneigem, over an electronic music sound score

'Silence', Lp, independent release licensed to Silent Records, designed to evoke mental imagery

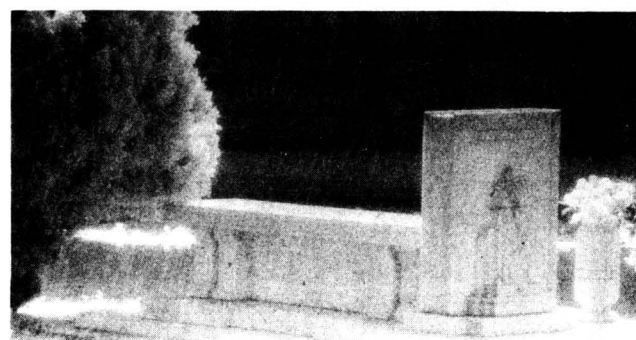
'Mirage De America', 10 min. piece on God Bless America, a 3 Lp boxset compilation on RRRecords. A prototype of the later experiments using the process of 'accidental imbrication'

'The Flickering of Sowing Time', Lp, RRRecords. Further explorations into soundtrack music and 'extractions.' Banned by Rough Trade because of front cover.

'Remembrance', K-7 compilation The Dog Who Wouldn't Die, CIA Records.

'Gordon Matta Clark', K-7 compilation The Real Poison, X-Kurzhen

'Orgone Accumulatus', K-7, Inner-X label. Written for imbricated cello and electronics.



CHRISTOPHER CASCONI

Thessalonians Releases:

'Untitled', K-7, group improvisations created on homemade and abused instruments in the style of AMM.

'Denver/Boulder, '86', K-7, recorded live in various venues in Colorado

'The Concentration of Light Prior to Combustion', K-7, Banned Productions. Shared with PGR, extractions on one side and 'accidental imbrications' on the other.

FAUSTFILM: AN OPERA

A FILM BY STAN BRAKHAGE AND RICK CORRIGAN

BY M.S. MASON

Stan Brakhage has returned to the psychodrama. *Faustfilm: An Opera* is a contemporary envisionment of the legend as told by Goethe of the old man who sold his soul to the devil. Brakhage makes his Faust a young man wishing to be old - so tedious is the problem of achievement, and so difficult the problem of relationship. The young Faust longs for someone with whom he can commune and determines to share his woes with the next male visitor and thereby accept him as a friend. Is that friend to be Mephistopheles? In German, Brakhage notes in the film, 'Faust' means 'fist'. Is this film, then, Brakhage's metaphorical fist held up to the face of eternity, shaking angrily at his own spiritual dissatisfactions? Because Brakhage is the essential artist of the personal. His own life and investigations are the raw material for each of his works.

In voice-over narration Brakhage reads the story he wrote in a pinched, pained, nasal voice so different from the deep, resonant, and powerful voice we know from his personal appearances and lectures. This voice is speaking to us from the shadows. And though there is a current of grim acceptance running through the film (embodied in the voice-over narration), the rebellious spirit of the film (embodied at certain points by the particular use of light) marks the mental turmoil of its maker. Here, then, is a new statement of the ancient and Christian anguish of man estranged from God and man.

The opera is composed of a visual libretto and the score by Rick Corrigan and is precisely cued to the image, so that the effect is very much like grand opera. Because the music is so very far from the operatic tradition, being electronic in score, the viewer must bring a new intensity to his listening. The image does not seduce one away from the music, and yet each subsequent viewing of the film reveals more and more in the score as well. Both image and soundtrack are equally important, and the ideas are inextricably intertwined.

Faustfilm is a contemporary horror story about alienation, the emptiness of sexual love, and the horrifying isolation of sex. The sufficient cause for that terrifying isolation is the 'sin' of acedia - a medieval term for estrangement from God and man. *Faustfilm* describes mental hell on earth. It's not about the usual horrors of nature and human will - no tornadoes or murders or treacheries at all - but the very quality and texture of estrangement from normal human relatedness and divine goodness. It is a place of shadows.

This is a Brakhage film and therefore light is of primary importance. But this is a different light than seen in his films before - this light being blue-white, icy heat, the correct color for the fires of hell. The inferno terrestre of Brakhage's creation is not so much filled with light, as defined by it. Its shadows are so dense they rule over the light, which nevertheless draws the eye magnetically. Black forms seem to penetrate the light. We are made to see these forms, particularly the face of Faust, as surfaces for the reflection of light.



Gretchen

photos: Amy Miller

This cavernous hell is a place wherein the solitary figure of modern Faust winds down within himself. Sex is isolation and terrible - loveless and cool, the Helen of Faust's dreams, the Gretchen of his daily living - his no more substance than a shade. Her beautiful body, seen in a diaphanous gown before an 'up-right wind blown bed' in an elegant, graceful dance has only a spectral reality. No volume to her at all. Faust dreams of her on this bed and it is a strange, deathly image. We get no sense of the pleasure of sex. There is no actual love-making, which would, in fact, have seemed oddly inappropriate to the story. Instead, we see Faust masturbate as he dreams of Gretchen. *Faustfilm* would not be described as a dream film, though dreams and reality intertwine within the context of the story. Yet the fact of Faust's life is dreamlike, riddled by memory. It is self-mockery or calculated irony when Brakhage tells us, 'Faust drank alone ... to encourage a religiosity of memory - to engender some mammalian wonder of absolute flesh ...,' since the flesh is so strangely absent?

The project really began in 1957 when Brakhage wrote a poem/screenplay called *Faustfilm*, never completed (the text of that poem can be found in 'Metaphors on Vision'). But the eloquent language of the final film is new. The form is unique. There is no line of chronology to follow. The female companion who sits upon Faust's bed near the end of the film, at first blowing bubbles, and at last, breaking those Faust blows himself (along with the nude male 'friend' Mephistopheles) are as mythic as they are human. The last scene epitomizes the hopelessness and sorrow of human relationships - its fabulous and inherently sinful (self-interested, loveless, cruel) quality.

It's an odd work of art indeed that deals with sin today. And this particular sin is so pervasive in the culture, while the idea of sin is so completely misunderstood or relegated to the Christian fanatics, that Brakhage leaps forward once again - though his tale is anciently based, illuminating the very texture of the times.

I believe there is a new spirit in art appearing, a rejection of absurdity and a new searching for 'truth and beauty.' Stan Brakhage has always insisted that the artist is a 'litmus' for the race - doubt is an element of faith. Through doubt we make the necessary pilgrimage toward reality. It is only the certainty of chaos and the absurd that ends the pursuit of truth. The answer to the sin of despair and the fear of mortality is always creative action. So, even as he investigates the sins of the mind, wallows in despair, and articulates the terrible aloneness of mortality as absolute in sex as in death, he is also affirming life, and beating back despair, and communing with us all - in the very act of making this film.



FAUSTFILM : AN OPERA

THE CAST:

Faust Joel Haertling
Gretchen Gretchen Le Maistre
Faust's friend Phillip Hathaway
Servant Paul Lundahl

text excerpts

Young Faust - living in the house of his father . . . moves through its architecture in the sparks of his own thoughts.

Young Faust - whose life is books . . . whose alchemy is music - considers himself, wishes there was a soul with whom he could commune.

Young Faust - divorced and raising his child in the home of his father - is himself suffering from what the Medieval people called 'acedia' . . . estrangement a from the ways of God and men - regarded by them as the deadliest sin inasmuch as all other sins come from it.

Faust - which, by the way, means 'fist' - has determined to tell the next acquaintance who visits him all his woes . . . and thereby accept him as a friend.

(next will come the woes, briefly stated by Joel: and this - plus some reference to the light, as it warms up, should comprise all the spoken text of the first 10 minutes or so ...)

(text spoken over light warming up)

Faust had workmen to tend the light whereby he found his way thru the house of his father - and occasionally warmed his hands . . . cooked meals for himself and his son; but the light, and all its peripheral sparks, had a life of its own - of which Faust allowed himself to know only the electrically subservant continuities.

(text for drunk scene)]

Faust drank alone . . . in order to remember the chronological entirety of his being - the unique undivide-ability of his aloneness . . . not with any sense of hauteur but rather to prompt his solitude with laughter - to encourage a religiosity of memory - to engender some mammalian wonder of absolute flesh . . . etcetera . . .

(text after Gretchen's first appearance)

Faust envisions women from a-variety-of brief street glimpses, which he also re-imagines - sees each individual Her as always on an upright windblown bed . . . as if she were preparing-to-be enclosed in a winding sheet - seized this image with the fervour of one about-to-be condemned.



Faust

(text during second meeting with 'friend')

The Friend-of-Faust determines to argue with him against his woes - that they be beneath contempt . . .

- that he be beside himself . . .

- be above reproach . . .

so on: that there be no misunderstanding between them Faust expounds his most/own-personal philosophy -

. . . his uniquely desperate ploys -

. . . his absolute wish:

that he/Faust suddenly could have become an old man -

. . . have fulfilled his every life's task -

. . . have full sense of completest destiny -

whitest-of-hair . . . without having to live thru the intervening years of tedious accomplishment.

(begin with face in window)

The dream-woman of young Faust appears to him then as if either directly behind him or in the periphery of his vision - makes way for herself midst the furniture of his living room . . . finally becomes flesh to his imagination - is real, then, as she always somewhere was, and performs her modern dance for his instruction.

(this, with spaces between each monologue, should end at beginning of Dance)

(before Phil appears in bedroom window, or at least before solidity-of-appearances on bed)

When Faust's friend returns to him it is to tell him that he shares his sorrows absolutely - accepts him all-in-all, as a friend should . . . agrees philosophically with Faust's wish for aged redemption - reminds him of the pact they've made in conversation . . .



Amy Miller

PYTHAGORAS AND THE "MEN WITH HAMMERS"

BY TIM O'NEILL

The irony seems supreme ... there, at the very bottom of the frontispiece to Athanasius Kircher's 1650 treatise on music, the *Musurgia Universalis*, is a fanciful portrait of Pythagoras, the father of mathematical tonal-music theory, calmly pointing to a group of men busily pounding away with hammers! In a Seventeenth Century treatise on music? Is this perhaps Einsturzende Neubauten or Test Department in a previous incarnation? Actually, it is an allusion to Pythagoras' discovery of the mathematical relationship between tone, weight and distance in stringed instruments. The legend has it that Pythagoras was walking past the local smithy in Crotona one pleasant afternoon when he suddenly realized that the relative tone and pitch of the hammering depended upon the weight of hammer and anvil. He rushed home and constructed a monochord to test his theory. The monochord is simply a string stretched out across two moveable bridges or nodes, which was then in common use to determine tuning systems for the lyre. Sure enough, as he suspected, heavier hammers and anvils produced lower tones, and heavier weights placed on the monochord produced deeper tones when the string was plucked. Through trial and error, he eventually evolved a purely mathematical description of how weight, the length of the string and the distance of the weight from the node all produce a specific tone. For the first time, musical tone became mathematically predictable. This discovery meant that tonal music took on the aspect of a science as well as an art, and even took on specific mystical significances, as we shall later see. This fortuitous discovery in the 6th Century B.C. altered the course of Western music and is still sending shockwaves toward us.

Previous to this discovery, the Greek tuning 'modes,' the Dorian, Phrygian, etc. had all been generated not by mathematics, but simply by ear. The modes, much like the rasas and ragas of Indian musical theory were all attached to specific emotional states and social functions. As Eugene V. Palisca points out in his 'Humanism in Italian Renaissance Musical Thought,' later musicians were equally interested in this psychological aspect of the Western tonal system; 'The modes were fascinating to Renaissance musicians not simply because they were a link to a noble ancient past but because they were thought to unlock the powers of music over human feelings and morals.*' One of the favorite illustrations of the Middle Ages and Renaissance was that of Orpheus, plucking his seven stringed lyre and soothing the savage beasts with the power of the modes. As Ernest G. McClain points out in 'The Pythagorean Plato,' Plato followed the Pythagorean musical and mathematical tradition very closely when he designed the four utopian cities of the Republic, Laws, Timaeus, and Critias. He used mathematical and musical allegories to define the basic nature of each city, and used the modes to structure the emotional and social life of each into a carefully patterned systems of politics. The often repeated criticism that Plato's republic would constitute a fascist dictatorship is based on a



Frontispiece of Kircher's *Musurgia universalis* (1650),
with Pythagoras at lower left

misunderstanding of his musical symbolism, as McClain discovered.

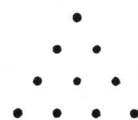
At this point in history, we are again beginning to examine the basic correctness of the assertion that music has specific psychological effect, both in the laboratory, with sophisticated biofeedback technology, and in the artist's studio with access to everything from metal percussion to sampling keyboards. Still, the basic perception that music does have the power to induce powerfully altered states of awareness almost certainly dates back some ten or twelve thousand years to the Neolithic shamans. It is only within the past couple of decades that atonal music in the West has begun to seriously examine this function of music, through noise, repetition and rhythm. The rebirth of interest in shamanism and ritual magic in Post-Modernist art and music can be seen as a need to reopen the territory of the unconscious that was only begun with the Symbolists and Surrealists. In a sense, this realm within is one of the last great frontiers for the artist in an age when purely formalist preoccupations provide less and less dividends. As I have pointed out previously, ('Toward a Pure Automatist Music', *Unsound* Vol. 2, #1; and 'The Art of Mediumistic Music', *Another Room* Vol. 3, #6) the possibilities of automatism, of pure unconscious control, are very significant for the contemporary artist and musician, however, buried within the heart of tonal music is another road to the altered state of awareness ... the

The growth of atonal music within the Twentieth Century has been one of the most significant factors in the history of all Western music, yet we must remember that mathematics has much to say even on this side of the fence. The influence of information theory, communication theory and the field of probability and statistics on modern music cannot be underestimated. The influence of a single volume, J.R. Pierce's 'Symbols, Signals, and Noise,' has been enormous. The use of chance, random and stochastic processes in modern art has been as strong as the interest in non-Euclidean geometry (see Linda Dalrymple Henderson's 'The Fourth Dimension and Non-Euclidean Geometry in Modern Art') and together, all of these fields have provided a rich resource of ideas for modern music. From the view point of a music concerned with the production and recording of altered states of awareness, the automatist and Pythagorean, the Non-Euclidean and Euclidean can both provide the tools necessary to the job. In this context then, the tonal and atonal become of equal value, a conclusion somewhat heretical to the staunch Modernist, but perfectly acceptable once we take the Surrealist's injunction against any aesthetic preoccupation to heart. The means to the production of the altered state is thus of little interest, while the state itself is central. In its own way, this art without an aesthetic is as radical a break with the past as was the Cubist's insistence upon the picture plane. The one element that bars this approach is the misperception that inner exploration is simply an escapist release from the political and social realities of the outer world; a charge that Sarte levelled at the Surrealists after WWII, despite their vigorous Left-Wing activity against the Nazis. It seems to hold true that it is often precisely those who have made the mystic's journey who seem to be the most preoccupied with social change, Gandhi and St. Francis being two great examples. An entire strain of anarchist & revolutionary desire within Western mysticism is well documented in Norman Cohn's fascinating 'The Pursuit of the Millenium.' It seems that once having seen the perfection possible in the mystical world

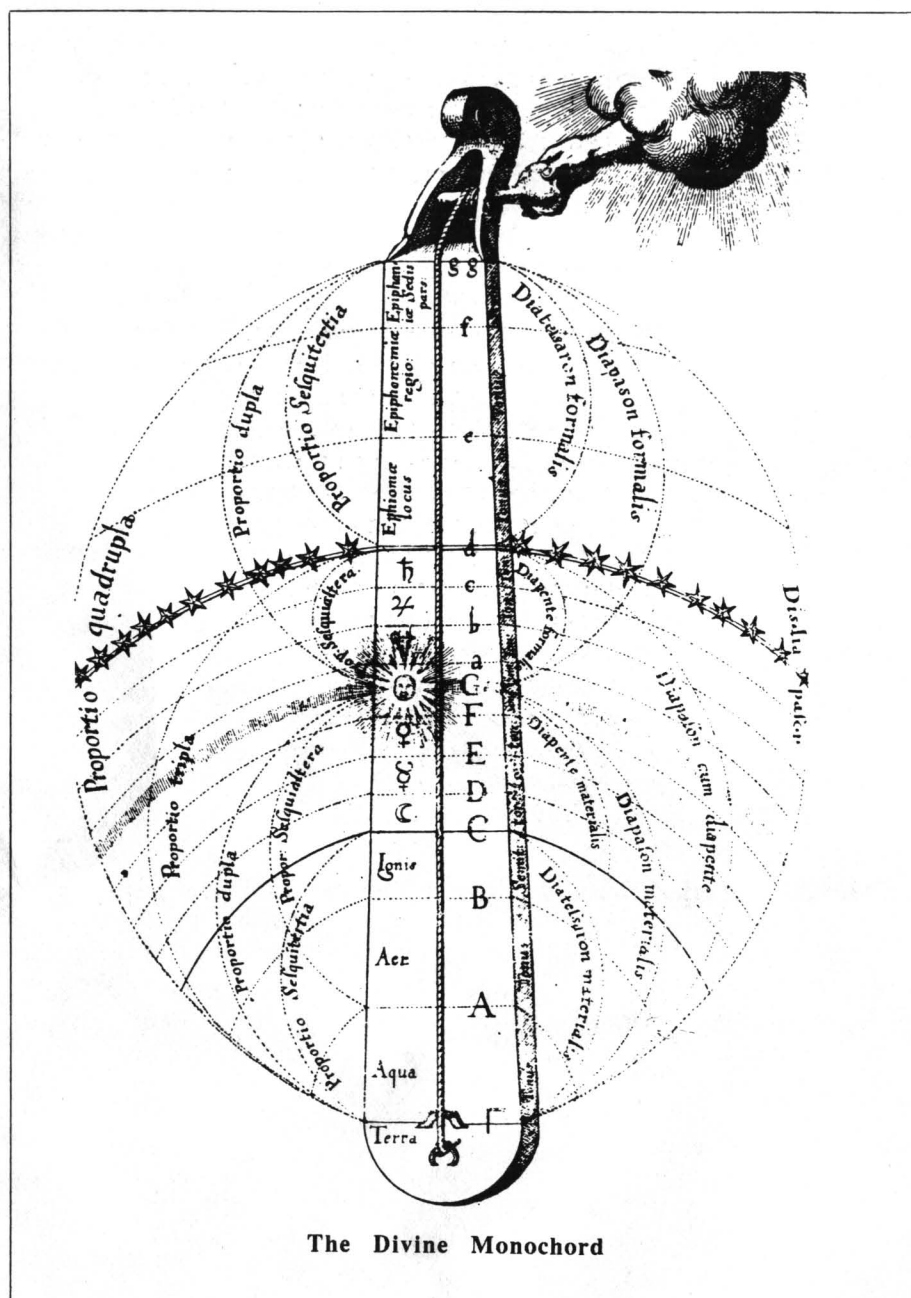
With the stage thus set, and our social and political perspectives intact, we can approach the alternate road to altered states of awareness, besides the automatist, the one that Pythagoras discovered that fateful afternoon. The whole system of pythagorean music and mystical ascent is founded upon four key elements:

- 1) The Decade; the numbers from 1 to 10 to which the Pythagoreans assigned various esoteric qualities and signs
- 2) The Triangle, or law of dialectic; the meeting point between opposites
- 3) The Means; arithmetic, geometric and harmonic, which established relationships in the Decade
- 4) The Monochord and its modes

Very briefly, each number in the Decade was assigned to a planetary sphere (remember, they had the Earth at the center, and each planet rose higher into the realm of the gods), various gods and goddesses and qualities. In short, each number of the Decade became what Jungian psychologists would term a 'constellation' or group of associated psychological terms. Each number within the Decade also found its place in the triangle, or 'Tetractys' (the triangle of the Decade) which was formed thusly:



Mystically, this represented the descent of the visible universe out of the invisible and primordial unity at the top of the hierarchy of planetary spheres. The Means were used to determine the relationships which occurred secretly amongst the numbers of the decade, and the Monochord symbolized the vertical hierarchy from lower, more earthly tones, up into the higher tones of the celestial spheres. Since the planets moved at the same distances as defined by the musical tones on the monochord, the entire universe resonated with music, the famous harmony of the spheres. To put it into vastly over-simplified terms, by following the mathematically generated tones of the Modes, one could ascend up into the realm of the gods and achieve a great anamnesis (memory) of one's true being as a soul amongst them, immortal and all-knowing. Thus, like the shamans, music became a direct means to the great return to the realm of the creatory-gods for the pythagoreans. This concept was found in the Mysteries of Orpheus and his seven-stringed lyre (each string representing a planetary sphere) long before Pythagoras, but his great contribution to it was the discovery of the precise mathematical key could make the great ascent into the hidden worlds. After Pythagoras, the concept found its way into Gnosticism, Kabbalah and Hermetics, and thus found its way into such later traditions as the Neo-Platonic, Alchemical, Rosicrucian and Masonic. It was at the root of the Renaissance's conception of music and art and accounted for the deeply 'heretical' and pagan quality of much of that work. It also found its way into Medieval music via Boethius and accounts for the profound psychological effects of Gregorian and Ambrosian chant. The increasing availability of books detailing the specifics of these systems, such as McClain's and Palisca's, bring information that was once the private preserve of specialists, into practical working range for the contemporary musician. As of yet, this tremendous gold-mine of information hasn't received as much publicity as the more automatist approaches, and I am only familiar with one group of musicians working consciously with it, namely EX-I, yet the potential for those seriously interested in the use of music in a psychological manner is enormous.





The discovery of the ratios of the consonances by Jubal and Pythagoras,
from Gaffurio, Theorica musice, I, 8

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KAREN FINLEY

BY CARL HEYWARD

Performance review - Media, San Francisco

When Karen Finley opened Pandora's fleshy box, the harpies and furies that flew out bore the faces of torment and abuse. The twisted thinking that results in rape, incest and just plain strange sex is the basis of her performance work and was the material presented at the Unsound/New Generic Video benefit at Media Gallery, San Francisco, 9/87.

Finley's extreme language and behavior might initially be viewed as exhibitionistic, lewd or even of questionable taste. Her appeal seems to lie in the self-effacing humor, spontaneity and ability to communicate through the surface veneer of voyeurism.

Her characters are largely despicable examples of human waste, walking and talking shit bags with brains. Finley's universe is so severe that feeling can only be achieved by the most extreme of measures: foreign object penetration, felching as a sexual fluid retrieval system, the cramming of yams up the ass, paraplegic rape, etc... From these actions, told in mesmerizing tones, a human connection is made between victim and perpetrator at the site of moral decay. Her work is less an indictment of the people who commit the acts as it is a howl at the culture that provides the environment for their necessity.

At Media, her wrenching, exhaustive performance employed a number of characters, all speaking in sinister voices, describing or re-enacting their deeds of defilement: a paraplegic boy is raped and feels for the first time, a Grand Mother, so bereft of the human touch is grateful for the administration of yams like a vegetable enema; a SOMA crawler gets a hot funnel up the butt; a Black-voiced reveler smokes cocaine and invokes the funniest lines of the evening: "Sushi Party, ain't nothing but a sushi party," etc... One after the other, these demons emerge from Finley's mouth and mind, each more shocking than the former, each made more horrible because they are devoid of conscience or consequence. Her graphic display is made all the more repellent when the viewer realizes that their 'victims' are often quite appreciative of the attention, rendering the encounter morally ambiguous.

There is nothing titillating about the performance, even the sight of Finley's yam encrusted ass had to be viewed with revulsion, given the context of the presentation. Finley has to be appreciated for her intention of exposing a very particular condition that we find ourselves in: of money-lust and human devaluation at the cost of human feeling, of moral ambiguity that obscures the line between a failed culture's bankruptcy and its facade of humanistic abundance. Karen Finley seems to sacrifice and purge herself in full public view, for our enlightenment and entertainment.



Marion Gray

Unsound (US): In a way I get the impression of your work as being like a 'performance terrorist.' Would you describe yourself in this way?

Karen Finley (KF): I don't really feel myself as a terrorist, although if you saw me as an 'art terrorist' I then might have something to comment on. But nothing comes to mind.

US: I think that perhaps the superficial aspects within your performance may be above and beyond what the content is, for although the content is strong, it's the shock value to the puritanical society - a society that wants to keep its eyes shut to certain things or doesn't want to see, for instance, a woman take certain liberties or evoke the kind of power or selfness.

KF: I don't feel that I am out to assault. I don't even feel that my work's sensational and that's the point I want to make, that it's

situation. sodomy laws, Nicaragua and dealing with other kinds of problems instead of just everything that deals with gender.

US: What about some of the other projects you have been working on, musically and otherwise, and are they in some way an extension of your performance work?

KF: I consider myself a visual artist, and I don't think that an artist in order to create has to be limited to the non-static. You know, I do static work. Static work ... I like that word a lot. And I like images and my performances are definitely images. My work is also very verbal, and because the music industry has been interested in me I've done two recordings - on which is basically a rap record with Robert Gorro which will be released on Cram Discs. Then I did a monologue which is being distributed with



the audience and the culture that considers that sensational.

US: Would you like to change that, and how do you feel about that? Does that lessen the impact of what you are trying to do?

KF: I don't feel that that is my job, nor do I have the power to be changing something like that. I can't change anyone. I can just expose what the condition is right now.

US: What are your concerns as a performance artist?

KF: My concerns are to expose both abuse and sexuality, cross-gender, different points of view, going into different points of view of examining the victim, the person that is actually doing the crime or the act of passion and changing points of view. In some ways I'm really much more interested in the language - in the points of view. It just happens to be that the topics are like lust, sexuality or emotionality. For instance, there has been a lot of attention on the sexuality aspects. I am interested in showing that women can be dominant in their sexuality and really express their sexual preferences without always having to appear as a whore, and I'm dealing with that kind of cross gender situation.

US: What kind of world would exist socially and morally, where you wouldn't feel the need to work with your subject matter?

KF: I wish that things were really nice and that I could talk about petunias, and that art could be just a reflection of something that aesthetic. But for me, what I like in art or in great works of art are the ones that deal with what's going on within the society. Whatever is happening at that time is going to mirror that, so I really can't say. I think that I would just be mirroring whatever would be going on in the society at that time. Recently I've been moving into the more political avenues, for example, the AIDS

Island on Uproar Tapes with other performance artists like Anne Magnuson, Eric Pagosi and Ethel Eigelburger - people who are working in characters or monologues. This is a different kind of distribution than what the galleries or other types of art venues have been offering me, and this group of people is interested in my work without any censorship attached, so I go with it. I also have a T.V. show called "The Bad Music Video Show" where I do critiques of bad music videos. I really think that it's important to look at videos that are bad, and with all this production on MTV we've been taught to feel that any video that's on T.V. is good. I want to disprove this.

US: How long have you been putting on the show?

KF: The Bad Music Video Show has been on since April 1986, and it looks like it's going to U68, which is a low level power station. Otherwise it has been on a free access cable station.

US: Who do you perceive to be your audience?

KF: My audience is broad ranged, from anyone who has witnessed any range of emotionality; has witnessed or felt any type of desertion, prejudice, abuse, or any type of crime; or they are aware of this going on ... That's what I feel is my audience.

US: Could you comment on the reactions or anticipations of the audience?

KF: There's several different audience reactions to go with different spaces. I really gear my performance to the particular space almost in the same way as one would approach an installation. For example, if I had to perform in a night club ... it's at 3:00 a.m. in New York, and people are drunk or drinking or in an 'up' mood. They are going to the club to feel better. So when I

perform there's a lot of euphoria, shouting and heckling. It's considered that they are part of it, a more communal situation. When I do something in an art gallery, people are much more of the 'sponge' type. They are sitting there, they want to take it in ... they've got their cotton crotch panties on, their tweed jacket, they're almost all college educated, they're a little more secure and they do have an historical perspective on what's going on. I'm really analyzed a lot more when I perform in an art space. It isn't something that they can just let be, that I'm just performing. So I realize that the people in art spaces are just a bit more uptight and reserved and they are judging me. People don't really judge me in a club.

US: Karen, would you talk about your beginnings, your initial art interests and how specifically your performances have evolved up to this point?

KF: I don't feel that my work has evolved, other than in the acceptance of what I am doing, and would like to be able to evolve more but I am still in the position of fighting and struggling

hadn't occurred, but were really more upset about what was being served or three different types of ham or the competition between the relatives. I found all of this to be really sad, and those were the kinds of things that I was dealing with.

US: Why is or isn't your performance pornographic or demeaning to men and woman?

KF: I don't feel that pornography is demeaning towards men and women so that is a decision right there to your question. Pornography, from my opinion, is something that's final results is to turn someone on sexually, and that's a pretty broad category for what people want sexually. Now some other person's sexual needs may be to someone else's sensibilities a form of violence, and many times I feel that it isn't really sex but actually violence that we're talking about and somehow in our culture we can't experience sensuality, that we have to experience violence in order to get a hard-on or to have our multiple orgasms... I hope that when people see me they aren't really getting sexually turned on but exploring or exposing the idea that in pornography



to be able to do what I want to do. But how I came about doing performances - I went to art school in Chicago, and in high school was lucky enough within my educational process because performance was considered as adequate or equal part to other static forms, painting or sculpture which I did as well. So I really grew up with the notion that performance was the same as any other art form, there was never any difficulty with it. When I went to the San Francisco Art Institute I began doing performance, and I had experiences at that time which really dealt with my emotional world. My father committed suicide. I just saw pain in people which really seemed to affect them a lot more than looking at a painting which, if you look at a painting you stay there for 3 seconds and you leave and it's always about something about dealing with the history or the historical view point of it in aesthetic, in the different movement and I didn't feel part of that movement. I didn't feel part of the abstract expressionism going on in San Francisco. I didn't feel part of the many male artists that were around at that time who painters or sculptures, and I didn't feel part of the feminist situation that was going on then. So I started doing performance and it immediately began dealing with feelings about my pain.

US: What were some of those earlier performances like?

KF: One of them was called 'Death Cakes and Autism' which I did at the A-Hole Gallery (S.F.) dealing with the different funeral arrangements or the whole comedy or the third person approach I was having to my father's funeral where people weren't really concerned about the fact that this man shot himself, and the pain and the desperations of whatever had happened to him or as if it

there's really violence going on, and that when they are watching me the pain that goes on within sexuality is no longer sex or sensually pleasing - it's something that deals with degradation and I'm really showing that. I'm showing the sense of power and the powerlessness.

US: Do your characters come from personal experiences or fantasy?

KF: From both. Fantasy, real life experience or actual observations, collective situations.

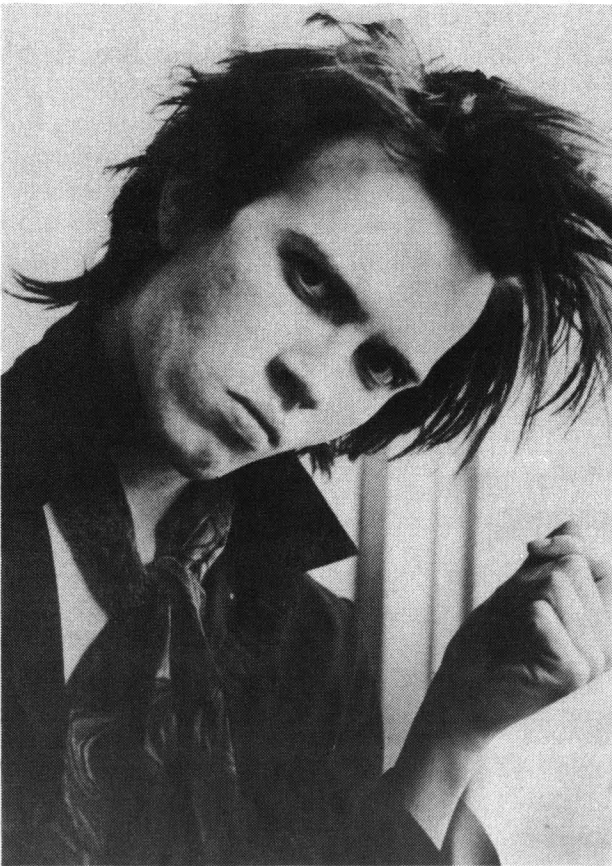
US: I would imagine that there is a lot of observation involved, for example in the part of the performance that sounded like a Texas or Western radio evangelist cadence. Is that from listening to, from traveling...?

KF: Well, I did live in Chicago, and people talk real funny there. There's a lot of Appalachians and black language - I really love black language a lot. I consider it to be a high art form, it's a difficult language as in an opera, and I love to hear the way people talk and how they make the words sound more like a song. So when I talk and when I'm performing, I speak extremely rapidly. I like to change tonalities within the English language because I do not speak any other language, cutting off the consonants which makes it a lot easier to listen to, the words go from one into another.

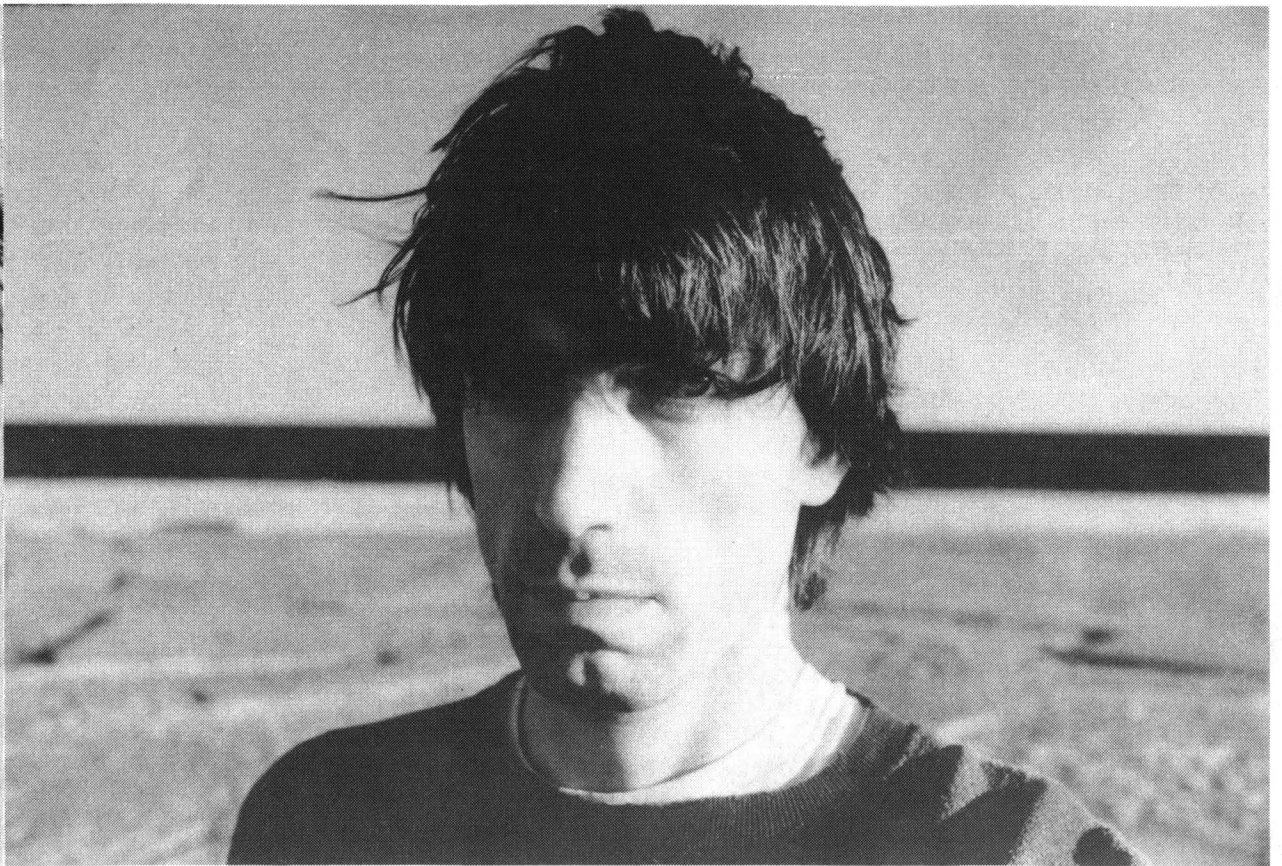
US: How are you physically and emotionally affected around your performances?

KF: I'm extremely nervous beforehand as if I'm going to become violently ill, and everytime I perform I tell myself I'm never going to do this again.

RICHARD KERN AND NICK ZEDD



Nick Zedd



Richard Kern (1986)

BY BARRY SUBLAPSE

Richard Kern and Nick Zedd make films that are anything but subtle, they deal with sexual deviation and eroticism, pain and insanity, all set within a fantasy world not too askew from reality. Their graphic images serve as studies into the psyches of those who are psychologically and sexually bound and tied. Although their work hardly breaks new ground, they raise questions and ideas that are valuable to a new generation of virgins untouched by criminal and sexual freedom. Kill suck Fuck eat cum destroy all guilt overcome unfounded hangups that exists in a world of lies, absurdity, and half-truths.

Zedd's film career began in 1979 with 'They Eat Scum', a perverse tale that made and broke new taboos for the uninitiated. Zedd has followed this with other equally wonderful excursions as 'The Bogus Man' (about a government conspiracy to clone the president), 'The Wild World of Lydia Lunch' (a home movie featuring a long triade against Nick by Lydia), 'Greek Maggot Bingo', and 'Thrust In Me', a collaboration with Richard that deals with necrophilia.

Richard on the other hand is unfortunately best known for the 'Right Side of My Brain' featuring a scene with a timid Lydia Lunch giving Jim Foetus a sloppy blowjob, sure to offend retarded feminists and other Falwell followers. As magnificent as 'Right Side of My Brian' is, Richard continues to pump out an endless array of atrocities that will offend your senses, stimulate your organ (s), and exercise your sphincter muscles



Tom Turner in rarely seen segment of 'Submit To Me' (1986)

Unsound (US): How did you meet each other?

Nick Zedd (NZ): I was walking past this gay porno theatre on 24th street and I was in the urinal and I noticed this guy on the floor trying to get his mouth up to my dick and he had a wig on

Richard Kern (RK): I wasn't wearing a wig.

US: How do you view making films?

RK: We have an important message to convey that we think everybody should know about what we think. We believe in our viewpoints as artists and everything we say is very important.

NZ: I just want people to be aware of the mental traps that can prevent you from being free. No intelligent person should believe in god or have respect or faith for politicians, police, priests, teachers or any other authority figures but at the same time people end up substituting new forms of dogma like astrology, witchcraft, magic...

RK: ... or film movements.

NZ: ... or thinking one's an artist. Any kind of dogma should be avoided. Don't look to anyone.

US: What about all the references to masturbation?

NZ: I think masturbation is one of the ultimate states of mind that all people should reach.

RK: Everyone should masturbate. Selfism is the only philosophy.

NZ: Every waking moment is masturbation. To give myself pleasure is all that matters.

US: What do you think of Lydia Lunch?

NZ: How can anyone go through life without fucking Lydia Lunch? It would make me want to commit suicide. But Richard's not attracted to girls like her.

RK: She's one of the few women I should say people cause it doesn't really matter ... she's able to see how she can get her revenge on the world at their expense and make them like it. Getting revenge and making a person enjoy it is one of the few pleasures in life.

US: Do you have any message?

RK: If you get some message from it you fail. There's nothing useful in my films, nothing that isn't obvious to anyone in the world with half a brain. The message is revenge against an audience that enjoys it, or against a stupid art world who embraces you because they think it's fashionable to do so.

US: Are you rebelling against your upbringing?

NZ: I was brought up in Maryland. My parents were very religious and Christian and I was brainwashed into believing their religion until my mother got into a car crash when I was 13 and she had to be put in traction. I prayed for god to make the pain go away and I realised if god exists he is a sadist. I started to realise there is no god and it's just a bunch of lies. I started reading which is the most subversive thing you can do to free your mind ... Marquis de Sade, Nietzsche, and Spiderman. I guess I'm still in open rebellion against my upbringing.

RK: I was subverted by rock 'n' roll. I had the same religious upbringing. When I was in high school certain guys or girls wouldn't hang out with me because I didn't play football or wear the right type of clothes, but fortunately the hippie or pseudo punk scene was happening and I said well there is something else out there. I just became rebellious and tried to go the opposite way of all those jerks who knocked themselves out playing football. I knocked myself out making money and said fuck you. Now it gives me great pleasure to see those dopes working in supermarkets or something with their fat wives, meanwhile I have a 20 year old girlfriend and live in extreme squalid luxury in the Lower East Side of New York and I'm getting ready to go to Italy to scum out with a bunch of Italians that I scared into letting me fly over there.

US: Nick what do you think of Richard?

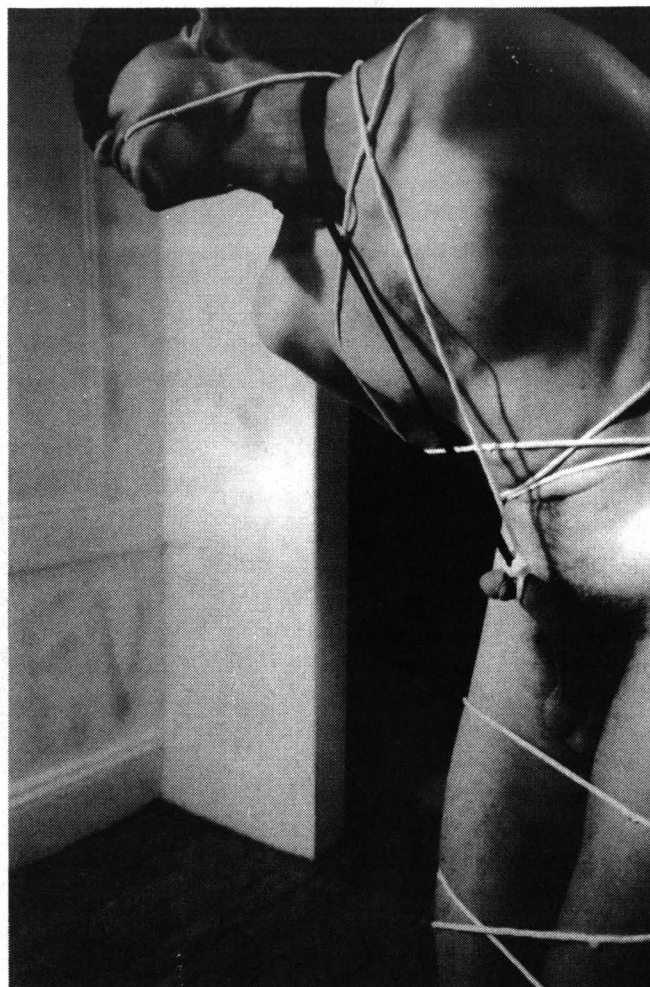
NZ: Richard is a master of deception. He leads people to believe that he is one thing when in reality there's something else beneath the surface - vile and quite violent, despicable in the eyes of all fascists. He's a criminal but he's very clever at concealing it his crimes are his biggest secret - it takes courage to be that way cause he's taken a big risk and he could end up in prison for a long time for his way of living but he seems pretty unaffected by the way of existence is. He's really honest in his own way ... he likes to be a mystery.

US: Richard what do you think of Nick?

RK: I admire Nick because he adheres to his values. Unfortunately his values will hinder him from ever succeeding at whatever he wants to succeed at because due to the nature of his nihilism, is included an auto-function to eradicate himself at any possibility of him getting done anything he wants to get done in the world. He is plagued by technical difficulties as they would say in television. Someone must help him .. please give Nick your money.



Lydia Lunch in 'Fingered' by Richard Kern (1986)



Tom Turner

Richard Kern, 'Submit to Me' (1985)



Lung Leg in 'You Killed Me First' by Richard Kern

Richard Kern Filmography

'Goodbye 42nd Street' , (1984) Color Super 8 Sound, 5 Minutes
 'The Right Side of My Brain', (1984) Black & White S.8 Sound, 23 Minutes
 'The Manhattan Love Suicides'(1985) Black & White S.8 Sound, 35 Minutes
 'Submit To Me', (1985) Color S.8 Sound, 10-30 Minute Versions
 'You Killed Me First', (1985) Color S.8 Sound, 12 Minutes
 'Fingered', (1986) Black & White S.8 Sound, 30 Minutes
 'Sonic Youth: Death Valley 69', (1986) Color Video, 5 Minutes

(Note: all films are available in 3/4" and 1/2" video)

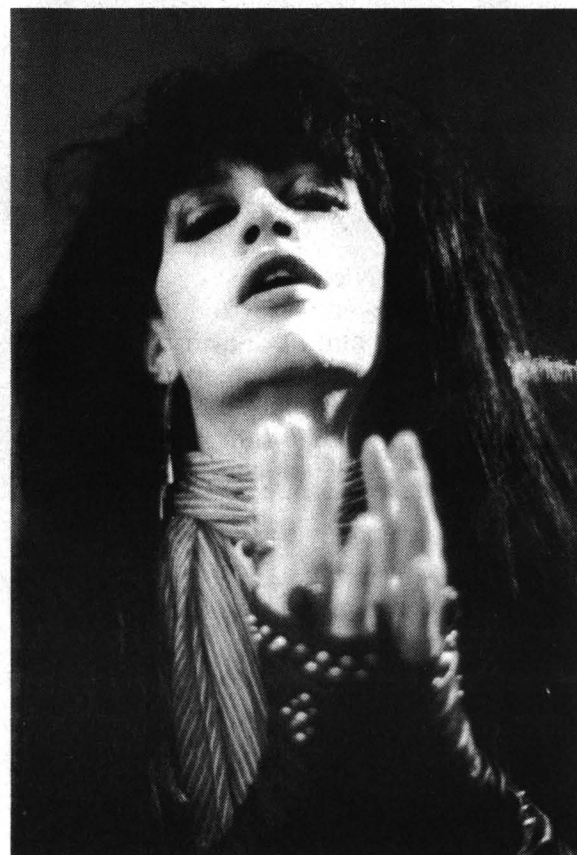
Nick Zedd Filmography

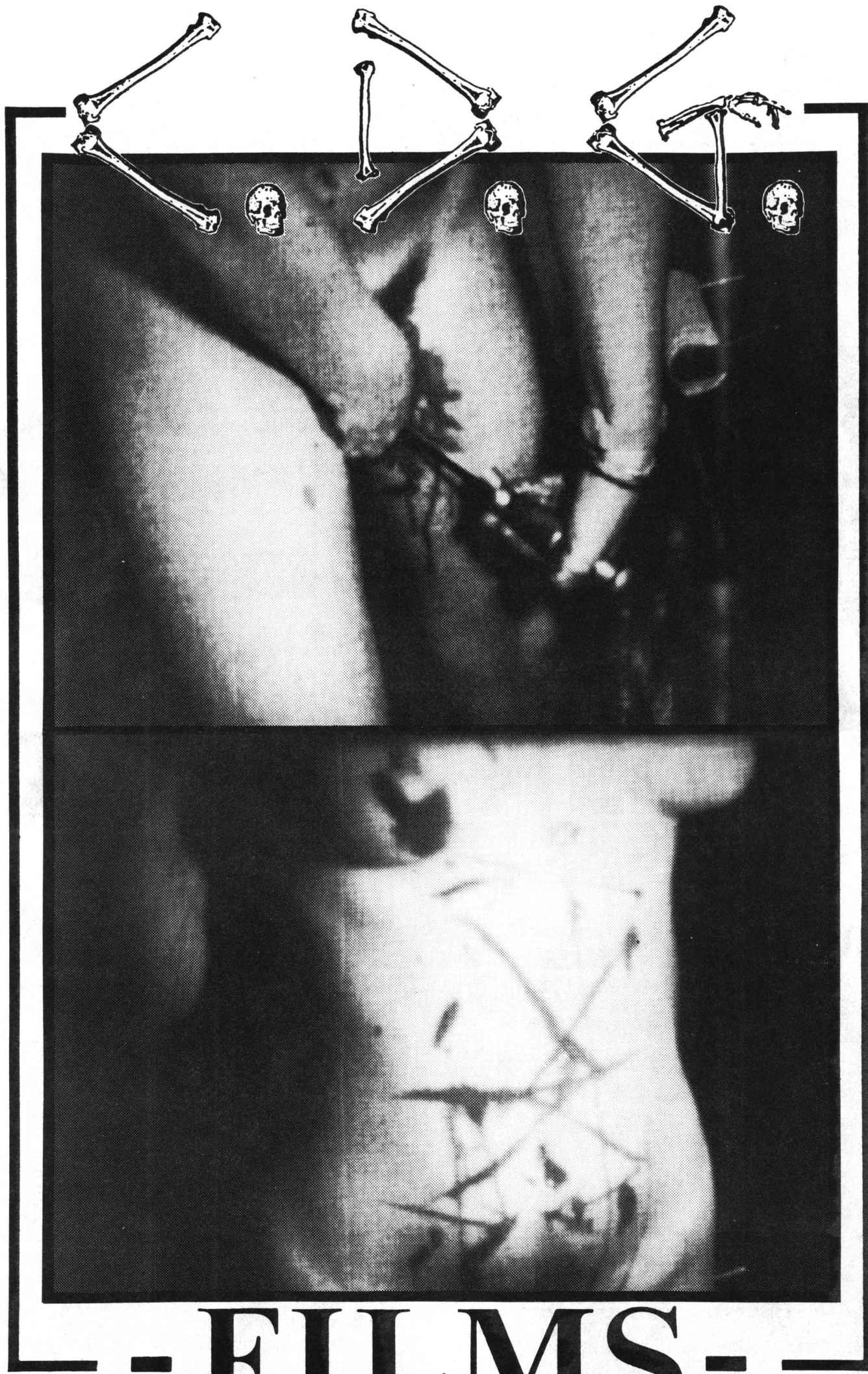
'They Eat Scrum', (1979) 70 Minutes
 'The Bogus Man', (1980) 11 Minutes
 'Geek Maggot Bingo', (1983) 70 Minutes
 'Wild World of Lydia Lunch', (1983) 28 Minutes
 'Totem of the Depraved', (1983) 30 Minutes (co-director Ela Troyano)
 'School of Shame', (1984), 25 Minutes
 'Thrust In Me', (1984) 8 Minutes (co-director Richard Kern)
 'Kiss Me Goodbye, (1986) 5 Minutes
 'Go To Hell', (1986) 10 Minutes (co-director David Rutsale)

Contact:
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 NYC, NY 10009

Richard Kern
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 NYC, NY 10009

Nick Zedd in Drag





Coup De Grace

NELL STEWART

BY ANNIE ADDISON

Nell Stewart has gone from one extreme to the other, from an early disciplined classical ballet training, to distorting the traditional form of choreography. She performs to a different audience with different intentions, which are enhanced by noise and volume. Function Disorder is the performance and music, with blood, spiders, strange birds and scorpion arm movements all performed on point. This short interview touches on the growth and changes of a performer, challenging the need for individuality.



UNSOUND (US): For a basic introduction, I know that you have a strong classical dance background.

NELL STEWART (NS): Dance has been a big part of my life. From when I was 9 years old to 21 I led a very self-disciplined life. I had to fight for it, and when I was 15 I won some scholarships, and proved to my parents how dedicated I was, they thought I was a freak. I'd spend hours practicing instead of laying in the sun with my other sisters. A really obsessive and compulsive reaction to getting discipline, it's a rebellious type of an attitude.

US: Why did you decide to leave the dance world?

NS: I got to the soloist level in the professional ballet, within American Ballet and other companies. I was bored being around those people, and I was really shy then, it was all too much for me.

US: What motivated a classical dancer into this other mode of thought?

NS: Rebellion, rebellion, rebellion. I just wanted to get out, change this thing, distort it, contort it.

US: At what point did you become interested with extreme forms of expression?

NS: I was working with the Dayton Ballet Company, but that was a big mistake. It's a geographical pit. My twin sister's boyfriend Clem was sending me Throbbing Gristle albums and other similar material. I just loved the music, it made a large impression on me. From there I moved to NY, and Clem ended up coming to work with me. With another person named James we did the first Function Disorder record as well many performances. It was a great vehicle for me to be rebellious with.

US: Why did you like TG?

NS: Genesis P. Orridge's voice sounded just like mine at the time, and the things they were saying and doing ... I was also using some of Monte Cazazza's music for performances. One of my early pieces was based on Monte Cazazza's song, 'Mary Bell', which I performed using my ballet training but I bastardized it, making it look awkward and backwards. I was dancing on point, but in a very bizarre manner.

US: So where would the ideas come from? Influenced primarily by the music, etc...?

NS: I got the ideas primarily from the music. I visualized from there and was able to really create bizarre ideas from all the music I used. There was a whole world that was already at work.

US: What were some of your earlier performances like?

NS: Madonna was working at a bar where once I performed, it was 'Zombie Night', and I was up on this huge white bar counter with another girl. I was this innocent thing with a whole package of chicken guts in my stomach, and my friend came along and stabbed my stomach, spraying chicken guts on everybody. Sometimes I get this proud and stupid adolescent feeling about Madonna having to clean it all up.

US: I was told about a piece that you once did at Club Generic (SF) involving a motorcycle and dance, what were some of the details?

NS: I had painted a backdrop based on this one image of Corpus Mucis that I always work with, which are spirits. Corpus was on a motorcycle, and I was in front of it on point, with all these exhaust pipes tied to me. And I was playing a whole collection of duck and geese whistles through the Harley Davidson exhaust pipes. The motorcycle had driven in from the ramp, and the headlights supplied the lighting for me.

US: Do you play instruments?

NS: I play all of the instruments and everybody can play any of the instruments although my voice is the only thing that has been trained. But I don't sing on any of the records, as of yet. My work is soothing at times, like when I'm very upset, this is an outlet for me, it's me and being in complete rebellion. Listening to Whitehouse, for some reasons can be soothing. Of course at other times it can be discomforting. My noise composition is just natural.

US: Lets get some more history on Function Disorder.

NS: Function Disorder because every function that I was experiencing at that time of my life was disordered. Every function disordered itself by itself because the function was set up. Every function disorders itself, it's a natural order.

US: The name compliments what you do then, you break down the training that you developed. It seems very consistent with how you approach things as a whole. How much material have you released?

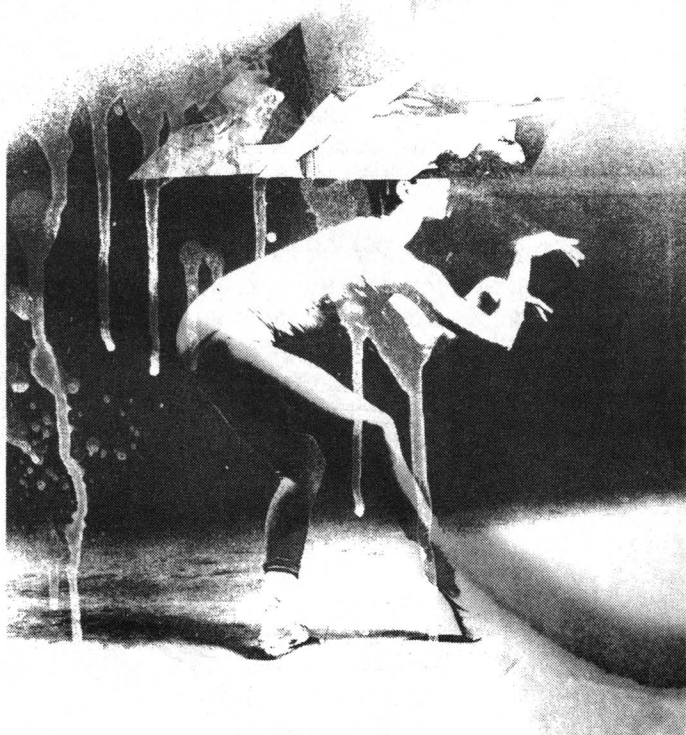
NS: Two albums and a cassette.

US: You mentioned going to Europe - how was that experience?

NS: Billy (also in Function Disorder) and I went to Europe around a year and a half ago. I had wanted to show my paintings and distribute records. I ended up having my records taken away from me at the French customs, as well as our recording equipment that we had planned to use while performing. We didn't know that we needed a permit to bring them into the country. They said that our 4-track was a professional piece of recording equipment, and that we could pick up everything when leaving for the US. So we got into Berlin empty handed, no records to establish potential distribution and no recording equipment to play live/record others. We were also going to perform in France, but the people booking the shows had never really followed through on them. So after going to Europe and having those experiences, we ended up spending most of our time in Berlin, and had a great time. We made lots of good contacts, and also made as many mistakes as one could for what not to do in Europe.

US: Are you working on any new material?

NS: I've been writing a lot of songs. The last record I did was very vocal, and for me the most interesting instrument are the voice and lyrics. They are so personal, there is only one of each voice, every voice is different. There is so much told through your voice. I was really shy when I was young, and used to try to tell what a person was like by listening to their voice. You get a lot of information out of the way someone says hello.



CORPUS MUCUS



new species
investigations
soon to be
exposed

keep open for further

This generation of kids are speaking out about how they are not too pleased with the world they were left in. The worlds our parents left us in, it's a rejection of that world. Its a reaction to the world that we were left in. They've put us in this world where we have to deal with all of these things. How much can we do to change it? Not a whole lot. The course is it's own at this point, and we have very little to do with it, but it's so much on mass.



Contact:

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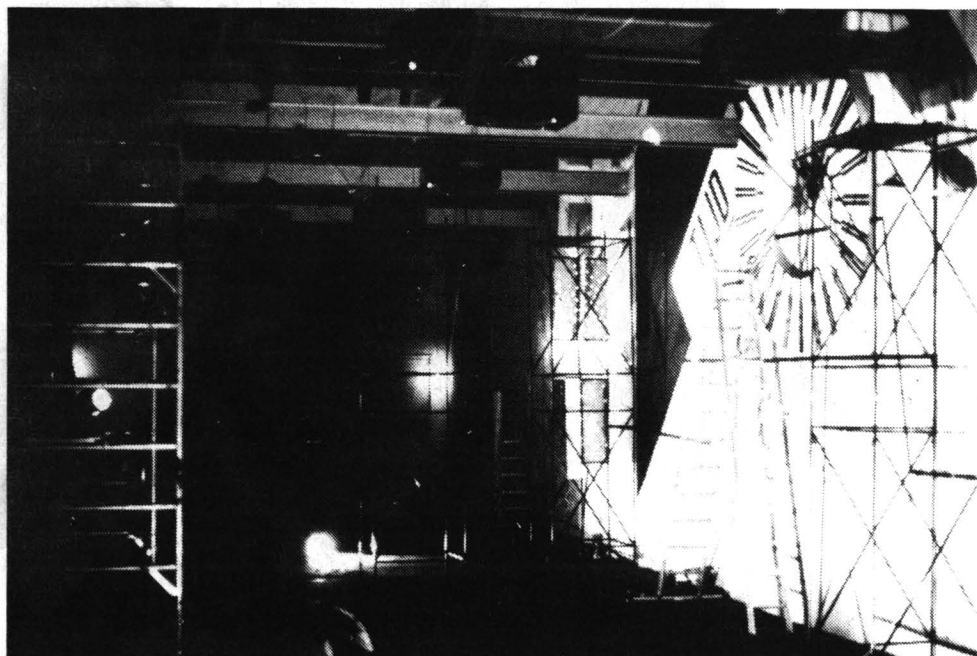


V2 ORGANIZATION

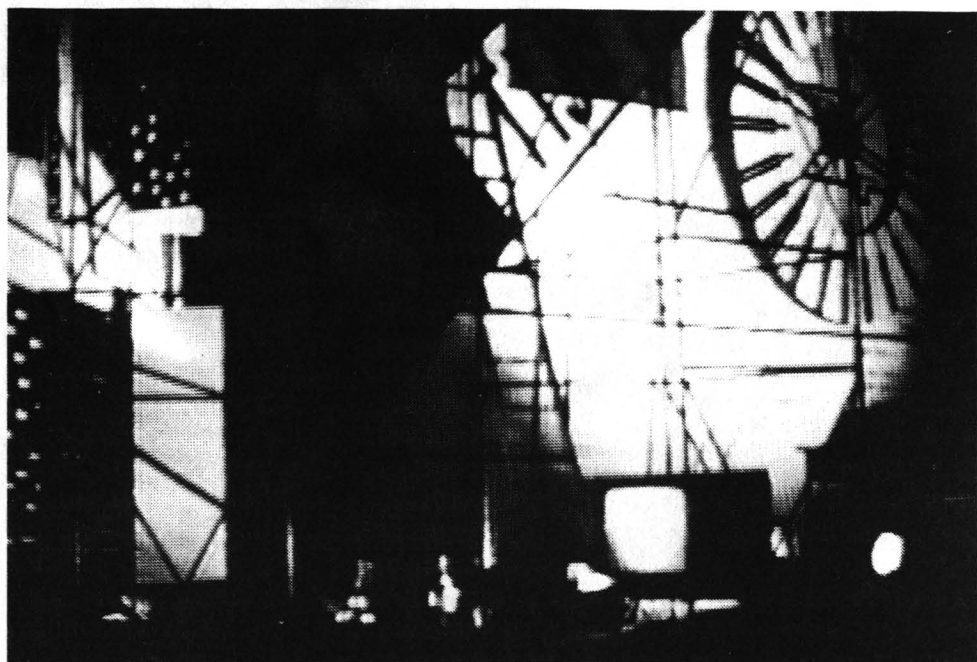
V2 Organization is a group of artists and musicians who work and program events and other activities at a former textile factory in the centre of 's-Hertogenbosch (Netherlands). For six years now V2 has been active without interruption. The activities are multi-media oriented, often based on a theme, and are closely related to the artistic developments of the people involved within the organization.

Besides using the building for activities and work space, V2 has a shop/archive in which all types of information are available for purchase and display.

The motives and interests of the V2 Organization can be derived from the texts below, which have been formulated through the years and will continue to grow and change.



BEWEGING TIJD RUIMTE, installation 10/18/86



Anton Serve, Roderick Henderson, Alex Adriaansens

We do not want to give the people contemporary art, We want a new art and a new public.

Our aim is for **constant change**. We want to agitate for continual revolution in a world full of so-called certainties and we want to break with these certainties. It is the art to prevent institution and certainty. The quantum theory and the theory of relativity made it clear that the visible representation of our experience only concerns a restricted area, and that in no case it belongs to an irrefutable thesis of science. We want to continue discovering, not because we want to know everything, but because we love the idea of continued discovery, because we love the infinity of this prospect and we make this **endlessness** our object. We must give shape to the new, starting from the principle that new forms only arise from a **new content** and not vice versa. Making a new art means **making a new content visible, audible and palpable**.

Art has to be functional. We see art as a creating principle in society. Art has to make use of the materials, the media and the possibilities of its time in order to have influence on its time. Science and art have to be a **revolutionary power** within society and not an embellishment of a miserable existence or an economic factor.

ART HAS TO BE DESTRUCTIVE AND CONSTRUCTIVE.

Art, science or what ever medium, is no purpose by itself but a **means** to realisation of an idea to be formed. It must not become an autonomy within our social system, but it must be a part of it, not to confirm the prevailing morals and politics but to **propagate change**. Art must not take place in the autonomous world of galleries and museums because they just oppose change. The art trade is not profited by and therefore is not interested in changes, all they want is the finished product, not the process. They suggest the absence of the urge to upset the result. Their motives are apart from that obtained by the social code in which according to an interesting process the knowledge of art has ever come to power and therefore influence and prestige. Our mentality intends to criticize this attitude and make it impossible. **WE LOVE THE UNCERTAINTY AND CHAOS.**

We strive for an optimum realisation of the possibilities of the individual and the collective as a link to a new culture. We believe in this world now and not in a realisation of the possibilities beyond this life. **We address ourselves to the present** and not to the future or any other time in history. The possibilities have to be realized now **without compromise. WE STIMULATE THE TRANSIENCE IN ART.**

Contact
V2 Organization
 Muntelstraat 23
 5211 PT 's-Hertogenbosch
 The Netherlands

DAS SYTHETISCHE MISCHGEWEBE



Des Cerises Nommees Desir, performance 3/7/87 Stadtbad Neukolln, Berlin

Fragile and subtle music which asks for the entire concentration of the listener.

'As much as possible we avoid the use of common instruments. If we use them then we change or manipulate the sounds by playing through very small membranes and horns which are often installed in rooms when performing. Beside this approach we play other sounds over cheap tape recorders which are connected to other horns and membranes. Many of the recordings are live, recorded simultaneously, and with the mix we change the volume of the tape recorders, or we move the microphones. Another approach is to mix up the material that each musician recorded by himself. During recent concerts and performances we have worked with two people from France: Isabelle Chemin is a choreographer - moving, dancing, speaking and reacting with her body in response to the individual room. Jean-Rene Lassalle writes all the texts, stories and dialogues that are used within the performances or music. DSM has chosen performance/installation spaces that are normally not used for this form of presentation, allowing the rooms to appear in a different fashion, while changing the viewpoint of the audience. Some types of spaces have been a cinema, a very old swimming pool, or a factory-lift in which we traveled up and down and the audience, on different floors, were able to hear different things. Since the summer of 1986 DSM has been working on a project titled 'In die Produktion, oder man halt den Ajtem an', before this project we were working around the idea of 'deformation', with the final outcome being cassettes and a booklet documenting all of the performances involved.'

Das Synthetische Mischgewebe are:

G.do
Yref
T.O.W. Richter

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SELEKTION/P16.D4

BY KARL SCHMIEDER

The very obvious, now tired denominators that seemly joined bands working the so-called industrial music spectrum were noise, anti-music, the industrial imagery/the factory atmospheres, and the structure of (or lack thereof) the music. After the initial inventiveness and the fresh air that these images and ideas breathed on the tired art/music scene, they too, were soon overused. And, as with punk rock, upon 'analytical' listening, the majority of 'sacred' or 'industrial' records will reveal the same elements common to the, in other words, they all sound the same.

(Is it actually worth stating this fact? More than ten years have passed since the onset of punk and the first industrial albums).

As time passed, a number of musicians fell back on conventional, rock 'n' roll-time tested imagery and ideas -- isn't it ironic that as punk turned into death rock, a number of 'industrialists' turned to occult.

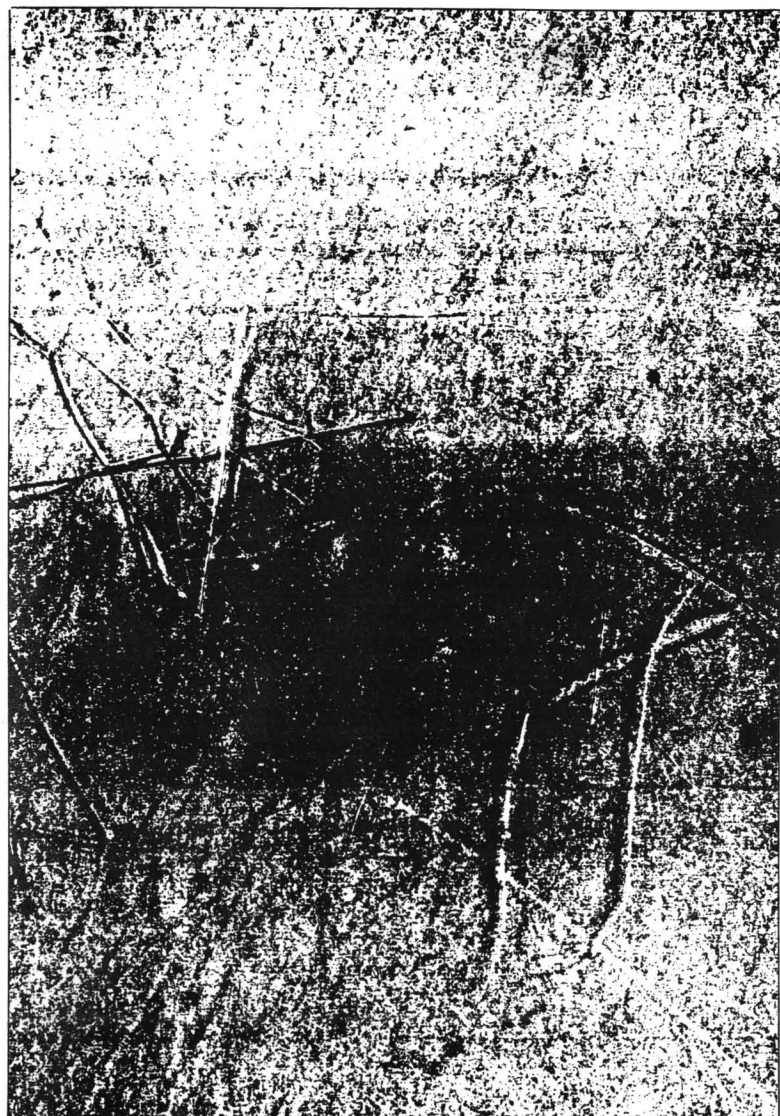
Of the bands currently involved in exploring the possibilities of 'noise,' very few are attempting to discover new areas of the imagination. In fact, most continue to use the same ten-year old formulas that made the original bands interesting but which make 'new' bands (yawn) boring.

Selektion (P16.D4 & Swimming Behaviour of The Human Infant) are a group of musicians/artists based in Mainz, West Germany who are interested in musical material research and the structure of music. Existing isolated from in Mainz, they have remained uninfected by the 'virus' of uniformity that has swept over the scene.

Born before the commercialization of the 'neue Deutsche Welle, they have remained true to the critical Philosophies of Th. W. Adorno and the Frankfurt School, as well as to their own personal philosophies.

Despite the use of noise elements, which in Selektion's case, are not typical, the structure of the music is different, the techniques used to produce the music different, and the goals and reasoning behind the music are quite distinct.

**Selektion, perception, a-perception, observations,
signals, drawings, symbols, information.**



1/19/86

FROM A CONVERSATION WITH SELEKTION

Ralf: (Talking about the occupations of the respective band members...) One of the other members of P16.D4 works in the EDB (Elektronische Datenverarbeitung) in software department, another works in the German Radio Archives in Frankfurt. I am studying law. Achim and Makxs are both artists/art teachers.

Ralf: (Talking about independent record labels...) We decided that we would do everything ourselves. That means we are in control of the entire project. We're not separated from what happens with the record -- which has its advantages and disadvantages. For one thing, it takes a lot of time, time that could be used for making music or doing something else. Time taken up selling records, writing to distributors...

Achim:.. going to the post office everyday....

Ralf:.. packing the records, taking the records to the post office, seeing if money arrives. This takes a relatively great deal of time and this time is lost. When you compare the amount of time that the incidentals take, with actual time spent making music you find that 40-60% of time spent working is wasted on small stuff.

Achim: I think that the organizational work is part of the artistic process and we shouldn't attempt to discount it for its (artistic) possibilities. For example, it allows contact with people we might want to work with on music of other projects in the future.

Ralf: We're getting a relatively large amount of mail from people involved intensively with music or other things. In the beginning, we'd only get records which was nice since it saved us time going to the record stores or waiting for the record ships to get a certain record. Things have gone well enough for us to release new material and that gives some meaning to our own projects. One drawback, though, is that a relatively large number of people think, 'Oh, Selektion is a label and they release other artists besides P16.D4.' So they send me a tape or ask me if we can release them.

Usually it's difficult to answer these people. There are times, that they are repeating (or copying) something that's already been done and how we would represent them wouldn't be appropriate. Sometime, there are things that we'd love to release, if everything could be financially organized. But I can't pay everything and I can barely give up time for my own work.

MIXED BAND PHILANTHROPIST (Author's note: Richard Rupenus from BLADDER FLACK and NEW BLOCKADERS who has recently released an album 'The Impossible Humane' on SELEKTION.) was the first group in years that wasn't one of the people from here in Mainz and who was obsessed with self-perfection, as we are. That, for us, was a fresh shock. We had corresponded for years and we knew all his material. He received raw material from us, P16.D4 and SBOTHI, as well as a large number of other people, and he did all the work but the project was his alone.

In principal, we do release other people's material on Selektion. Lots of people ask us, known groups as well as unknown groups. Usually, if we're interested, we tell them they can send a cassette or a tape, and what we really like, we might be able to release, but usually, even if we like the cassette, we're not organized enough because we set up everything ourselves. That doesn't mean we're lying and the cassette was totally bad, but perhaps we're not comfortable enough with the material to release it or we weren't so thrilled with it that we absolutely want to release it.

US: WHAT KIND OF PEOPLE DO YOU THINK LISTEN TO YOUR MUSIC?

Ralf: As far as Germany and Europe go, it's easy to say. In Germany, you can classify people, since German sub-culture is relatively strong. You can say, 'That person goes to that type of concert or buys that type of record or is interested in this or that.' That's Germany, but who buys our records in other countries? I know that the sub-culture is structurally different in France or in Italy than in Germany, but what about America? Subculture appears to be small or non-existent there, though you can surely classify this minority. Maybe, there is a connection with intelligence or some theoretical foundation associated with art of culture that I'm not aware of.

US: DO YOU THINK GERMAN EXPERIMENTAL MUSICIANS ARE HUMORLESS?

Achim: Yes they are fairly humorless. (Laughter) Actually, you could attempt to give a variety of answers, criticism of records that others laugh at or something. The best way to give a precise answer is to ask how Americans see Germans. Most picture Germany as Bavaria, ignoring the other German regions. When you are actually here (in Germany), you see that German humor isn't like that. Perhaps, humor means being optimistic for pre-determined or specific reasons, or to look at things a certain way, or to have a certain political attitude. Humor, as far as I'm concerned is something Catholic, but not religious.

Ralf: Yea, 'Mainz-humor', 'Munich-humor,' that's usually associated with Carnical (Author's note: Pre-Lenten religious festivities somewhat comparable to the Carnival in Rio.) That's where the reputation is from. That's what these people associate German humor with.....

Makxs: ...Organized happiness....

US: DO YOU THINK THAT MOST GERMAN MUSICIANS ARE PESSIMISTIC?

Achim: Yea, that as well...how could you be optimistic

under Herman Kohl? (Laughter) I think that optimism is sensationalized and joined with manufacturing...it has nothing to do with money. It's more like it has to do with something undefined. But, yes, people are optimistic, they have the financial reason to be, and that's something that most musicians don't have.

Ralf: Of course, generally, one would have to say that about music too and for SELEKTION in general. So our 'preoccupation' with Aesthetic theory -- a French theory -- with structuralism, with Philosophy and our location at this moment. Aesthetic theory is important.

US: THIS PHILOSOPHY IS IMPORTANT FOR SELEKTION?

Ralf: Yes, it's a personal understanding between our members. I believe that the typical result of music or art is so inferior or bad, but there are a few musicians that are also working in the same direction as us. Maybe it's that they have similar theoretical interests and therefore their musical sound is similar or will be similar.

Achim: What's important is that the people from SELEKTION are theoretically interested and occupied with what they do. That means that there's something for us to write about, not just the background of aesthetic theory or its practice but also how to work our new forms of the theory. The distance between the people that are also working on or with the theory and those that are here is not very great, but it is as artists and as workers that the theory will be taken further.

Ralf: This is an important leftist theory in Germany, it was connected to Marxism and the Weimer-Republic because it is the Frankfurt School. Walter Benjamin, Th.W. Adorno, Max Horkheimer, were Jewish intellectuals in Frankfurt then - the Frankfurt School was busy with the connection between Marxist theory and Germany. All immigrated to America in 1940 and came back later. They wrote a book called 'Dialectics of Enlightenment.' Adorno founded the Institute for Social Research, which at first in N.Y. as a part of Columbia University. Horkheimer and Adorno went to California where he took part and worked on a Radio Research Project and did a study on Authoritarian character: 'Studies of Authoritarian Character' a standard work of sociology written in the 40's or 50's. Then Adorno returned to Germany, to Frankfurt, to the Institute for Social Research. Their theories were very important for students in the 60's. Adorno wrote about aesthetic theory and that was heavily read in Frankfurt. So from this comes post-structuralism.

Achim: It would be an exaggeration to talk about an official connection between SELEKTION and the Frankfurter Schule. The Aesthetic Theory of Th.W. Adorno is becoming an official document of present W.German culture. I think, though, the acceptance is world-wide. Adorno was a student of A. Berg in Vienna during the late 20's. He never left the 'ground' of officially accepted culture (gallery-art and concerts) but he constantly fought against the theoretical/philosophical background. Maybe you could say he inside-outside. We sympathize with the attitude, but our 'roots' are, of course, different. I would describe our position as being an uncomfortable middle, being rooted in both experimental underground and the relics of light-weighted bourgeois culture -- which is of course already linked with the theories of Adorno's epigones (inferior imitator's of a creative thinker). Our interest in the theories of post-structuralism is less intense: we have to deal with their consequences. We are often quoted to be examples of a special-branch of post-modern culture...

The reflection of some structuralist models in literature showed some slight resemblance to the handling of musical material in SBOTHI'S music (P16.D4's situation is different). Of course, I am studying the structuralist theories, but at the moment it seems to me that this occupation, or let's say total occupation with it is just another effort to escape a presently uncomfortable political/social situation.

Ralf: We try to find our connection with these different beginnings or trends for our own foundation or what

we're working on. It's easy to see someone who appears to be doing the same in music or film or something, anything. But it's not that easy. Now, that it's moving we can work on it, but even more to adjust/rectify what has been done, trying to bring music/art and society together when it's done. We're trying to apply the same things for the music as well as for film, so that you always remember the principal of working together holds true for whatever we do. Which is the difference between us and most artists who work only for themselves, so that they can say, 'that's my picture or my thing or so on.' We say that doesn't apply to us. Each of us controls specific parts and these parts will be further worked-on by the others and then further changed and so on. And that's the way it goes for our music, as well.

Achim: Of course there's also text, drawings and other work that each of us does alone.

US: HOW CAN YOU GO IN THIS DIRECTION WHEN YOU'RE DOING A LIVE PERFORMANCE?

Achim: Yes, that can be a problem. A live concert the way a normal group plays is impossible. It's something that we're working on. P16.D4 is currently working on that point, as well... That's they're own thing, how the present things on the stage. It's hard to have a sound, find that sound, and then produce that sound in a live situation, it's not like making a record. Of course, we have to work on it. I'm trying to do personal things with sound in the installations that I'm doing. It can quite easily be called the personal vision or apparition of the musician or artist, to see music in the range or field of vision and to bring the vision of acoustic things into the gallery.

Ralf: What's difficult is that when you walk into a concert, you expect certain things to happen and, in your mind, you have certain ideas of the sounds that will be produced. But your preconceptions can be confusing. When Achim stands on the stage before tape-recorders and mixes the material, it doesn't mean that now the spotlight is on him and he's putting on a big act. This means, of course, that the public, the normal public, is disillusioned because nothing is happening on stage. So you go to a concert, and in a concert you want to see the artist working and that should be a part of what you see. That isn't what's happening with him. A certain amount of the stage concepts of P16.D4 still mean that the whole stage structure is like that of a normal rock band, with drums and everything else. Then when we play, you get true music too. On tape, you get more than one play, but there are no bodies in action, though actions don't happen as much on the stage, though there are always some (visual) effects like those associated with a normal music group.

Achim: He means that the concept of P16.D4 takes place or happens with a certain tension that we all strive for, instead of being complacent with other possibilities, such as work with optical material where we are required to have a focus that might be characteristic of a related system/group, concentrated on noise or music.

Ralf: With us (P16.D4), things are different than with Achim or SBOTHI. It's clumsy to work with well-known material. For them (SBOTHI), they can take material from the house, what I would consider 'org-noise,' and play them. Attitudes can appear around the music. So, not everything can be performed without a risk, but the truth is it's still possible to change things. At the moment the exact reproduction of our music as it's heard on vinyl is impossible. So the starkness of the appearance could be represented, rubbed out or stopped. There is still a limit that says the Live shouldn't be totally sure of itself. In the conventional sense, you have to take full consequence for the construction of the music as well as from where it comes. In this case, everything that might be so shocking turns out somewhat differently than what really happens since (a) the music comes from the band and, (b) what the people onstage are doing is something different than what normally happens on stage at a typical 'industrial group' concert. What we do can't be reproduced. I mean, at the typical industrial concert, there's a pair of people....

Achim: Departed.....(laughter)

Ralf:synthesizers, then a fashion show. It's so truly mediocre and proletariat, a mediocre project, someone drumming and then what they call 'do as you please' happens. Of course, then there's blood and sex too....

Achim: Blood and Bread.

Ralf: Exactly what the public finds peculiar and calls 'industrial.' Then, that's exactly what it becomes, whatever will naturally evoke a negative reaction.

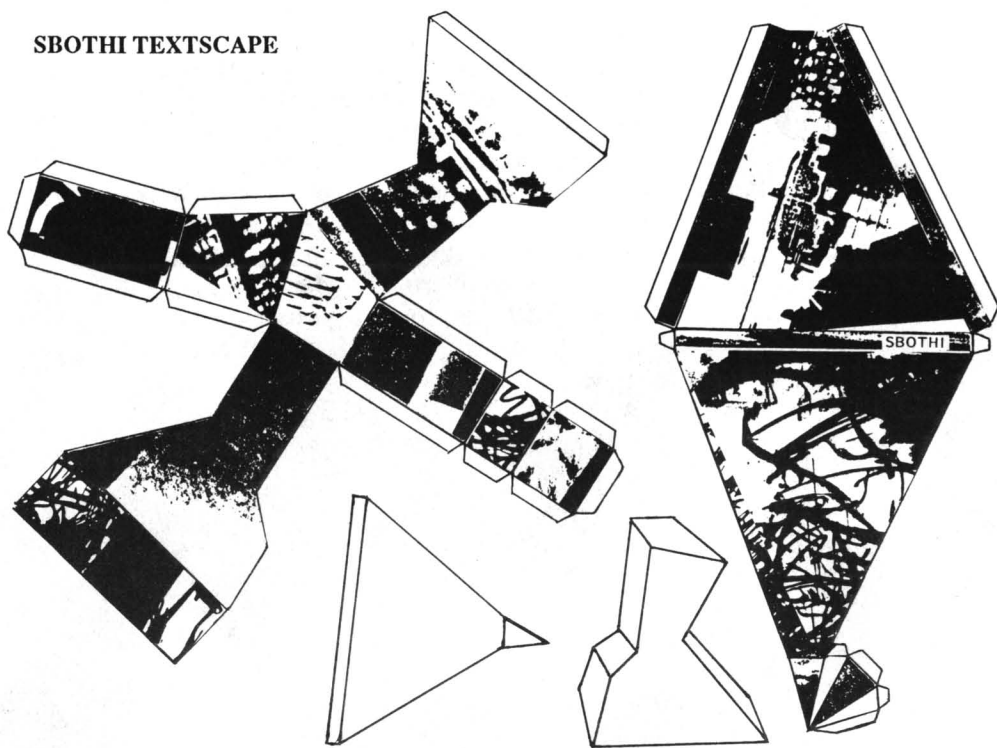
US: SO THEN WHAT DO YOU TRY TO DO WHEN YOU PLAY LIVE?

Ralf: That's what the problem is. This last year we did two concerts in Holland, on two different days, one after the other, but we weren't very pleased with them for the following reasons: (a) we weren't prepared for them, and (b) the set-up wasn't good there, the stage was small, etc.. There were, for example, certain routines which had to be followed. The place was like a closet. There were normal acoustic instruments on stage, so that there was no room for our tapes or electronic instruments.

Achim: What's a problematic with P16.D4, is that a normal pop music PA system isn't good enough for their music anymore and the tension between rock music possibilities and what's needed for us (in a PA system), lies in our music or even in the direction that the music



Selektion Optik, copy-aktion, Beklebung, Mainz, 1984



may take.

Ralf: It also depends on the PA people. They can't know or imagine what we intend to do. So then SBOTHI comes along and their mixing doesn't turn out exact since these are new possibilities of their systems that haven't been explored. (They say) 'This band, this is dreadful for a band. The name is mad and the sound -- what's it going to do to our set-up?' So what do they do? They play the music very softly, with no volume or they fade it, out of their own paranoid necessity. Another typical example is when we try to re-create a piece from one of the albums. For example, the trumpet piece of 'Kuhe in 1/2 Trau', a piece where a relatively large number of events happen with the band, in the form of strange piano noises and different treated noises, concrete noises, someone sings and a cow is tied to its home....

Maxks:typically German....

Ralf: ...and what's important is the whole harmony of the piece and the guitar stays in the background and suddenly appears.

Achim: The mixer was lucky that I finally came on stage...

Ralf: ...And live, the mixer could only identify with the people who he had worked with, or, as he put it, 'What was put forth as music and what was going on on-stage.' He really wanted people to carry a microphone and talk or walk around as he sat nicely in the background. So, his good intentions coupled with our effects going against them, made for difficulties.

Achim: That means, that in producing records, we try to control everything ourselves. We put a great deal of care into everything, the music too, so it would be good if we could control everything in a live situation and were given enough time to check and try everything out exactly beforehand, which is what we're trying to do now.

Achim: (discussing how people compare SELEKTION with other extreme musicians)...it's material that gets reworked but is different. In P16.D4 there is a finiteness or something similar that doesn't exist in SBOTHI, and because they're not the same it's not as boring.

US: DO YOU MEAN THAT WHAT YOU'RE DOING IS NOT THAT SIMILAR TO WHAT OTHER GROUPS ARE DOING?

Achim: No, if I were to do something similar to those groups it would be relatively boring or relatively reduced -- it wouldn't belong to Germany. With some of those groups, music is still a rather large part of the overall picture. The question has to do with what one's aims with music of musical symbolism are, even when noise or specific treatments of noises, are used to create a specific atmosphere, whether such things will be accepted and how far to go to be accepted as a musician.

I think that's a relatively important thing, how far you want to go to arrive at your aim. I think that each part of the job should be involved with music and if it isn't, you end up using things and understandings that you learn from while you're doing those things unrelated to music. One of my first understandings with music, was that things would be different and worked differently on stage. You'll either understand your fear of you show it. There's also competition between the vocal performance and the exhibit (or showing). Secondly, the music being presented and the distinctive atmosphere will depend on the location, and as a musician or composer, you have to understand this as well. When you go into the place, the understanding is that you're not trying to empty the place when you play, if so, then the understanding is gone.

Ralf: So with P16.D4, there is a difference as far as other groups are concerned, though you might look at the record or listen to the music and think that the music is being conceived to have the same effect. Often their music is based on a literary prototype, like Crowley or Lautreamont or the Surrealists, so that the listener is looking for these 'important' references in the music. Whereas for us, our interest lies in material-research, in the structure of music or noise elements or effects that will stand in the forefront, even if something else, like a dance piece is being projected. When certain music is heard, a reflex (Translator's note: Shudder-effect in German) is created before you know exactly what you're hearing. We work with musical means, so that we normally know, what noises will cause such a reflex and we use these means, combined with means in opposition to those causing this reflex, so that the total project will work. Finally, we have become the expectation of repulsive atmospheric noise. That means that the production must be stronger than before. On 'Kuhe in 1/2 Trau' there are a few pieces that are longer than a few minutes which try to create a specific atmosphere and they do achieve this. With our new material, we're trying for the most part to stop the music so that the guitar has its own expectations, alone, as well with the other instruments. These atmospheres, with the work to make them possible had to do with a preference, but what a lot of what we did earlier was done without thought. Darkeness, horror, blood, the industrial atmosphere, is it the peak, the apex? That's what it's considered to be. Distortion, for example, means the effects of reproduction are there when it's recorded and they are thought about so that they're always visible during production. I also work with other elements and other structures solely for their own prejudices and preferences which are revealed as they are being used.

Achim: What I'm interested in, in contrast to P16.D4, is to remove myself from the associations made with certain sounds. I am disturbed that each noise that I hear awakens a specific association, for example a car or an explosion whatever. My occupation with music at present is to consider that perhaps the noises don't produce the ideas.

Ralf: (Talking about record production)...That's the point at which we will start cutting relatively a great deal. Or, at that point specific technical manipulations will be inserted. But if you try to be too careful, the effect will be destroyed. So, that should be going in the end-direction, and that's the difference between one version and another.

US: WHAT STUDIO DID YOU WORK IN?

Achim: Excuse me, but we generally don't work in the studio. What we work on in the studio is our pre-recorded, pre-mixed work. For example, we have equipment, a Revox, a mastering machine, etc... that we use. Except for our four track machine, the Revox plays the greatest roll. I also have a four track cassette recorder that's used when the other four track is being used. Four track work usually happens at Ralf's or my place. That means, what we tape is done at home, then we exchange the material and work on it further. In any case, we tape a portion and it gets passed on to the next person. Studio work time is used to cut (re-record) the

record. What we do for ourselves, we really don't need the studio for.

US: YOU GO TO THE STUDIO TO CUT THE RECORD?

Ralf: No, the cutting, the exact editing also happens here (points to his room). In the studio it's re-recorded from the master tape onto the laquer pressing. So what you see here is where one, to or more of us get together and work.

US: IS THE MUSIC PLANNED OR PLAYED LIVE/SPONTANEOUSLY?

Ralf: It depends, with P16.D4, some things will develop within our membership. For example, we'll take the four track to a church or a house where there's an organ. There we'll take turns, alone or together, playing the organ and we'll capture that on tape. Or we'll go with the amplifiers into a building that has some specific acoustic properties. We'll take instruments and the cassette recorders and tapes that we've already produced. There we'll work out effects. We've done that a lot with SBOTHI. We have built up a relatively large sound library, much of which will be further worked on. We can choose from other sounds and work them further or we often find new sounds from the recording noises produced when we play the original sounds. We also take material that we've worked on individually and mix it collectively or construct the pieces collectively.

Achim: For myself, musical work is somewhat different. As I think of the concept of a sound or an action, I realize what is influencing the music. I try, with my or with sounds to create what I'm thinking or what the sounds want to be. Our concept is that everything is exchanged and further worked-on between us. The graphics, drawings, writing, paintings, optical things also have their own further possibilities. That means, there aren't only things that we do spontaneously, or that we find good as we produce them, but things that we work on repeatedly. Also things that are distant or somehow temporal or else specific from our work will be worked on.

Ralf: The advantage of this point is that the noises change instead of our being pleased with the noises. That means, at any rate, if we want to achieve a certain complexity, the other person's noises can be changed before a certain spatial arrangement and a harmony of the noise can be controlled. That's how the complexity of a sound is achieved. If the complexity is not achieved, we can gain control of the sound anyways and we can always work with our existing material. When we organize something new, the noise and the tension will be achieved, it all depends how far we want to go with the complexity.

US: YOU'VE STARTED A NEW BRANCH OF SELEKTION, SELEKTION OPTIK. DOESN'T IT KEEP YOU EXTREMELY BUSY? CAN YOU TELL ME ABOUT IT?

Ralf: We try to work as a record label, Selektion where our records are released. Now some different people are trying to work with us as Selektion-Optik with film, copy art and so on. Our activity has increased, and things aren't as quiet as when we were just releasing records, though even then, there was no quiet around here. But now, there are other considerations at Selektion. The idea of an art organization in Germany is difficult, so we've decided on a collaboration between our people in a sort of society/organization. This is registered with the state or the officials. Then we can try to and should be able to apply for a stipend as a public utility or organization. That means working for the general public. When you are granted this status, you receive specific qualifications and there is a possibility to receive special monies for use from the state or from whomever you invite to enter. There are specific things that young people have the possibility to do. People presume that there is a lot of money, so to speak, money to spend, since not all money can be spent as taxes and because our organization is non-profit and works for the general public, a payment to Selektion is a contribution --

a contribution to our art or music or copy art and film. So now there are 100 people supporting our project.

US: SO WITH THIS, YOU ARE REQUIRED TO PAY TAXES?

Ralf: I do now.

Makxs: It's like receiving money from a third person. Money forwarded to the 'union' from taxes. Meaning that when 100 Marks are given to the Union, the contributor will have less taxes to pay. The end effect is that for 100 Marks paid to us, Selektion can spend 1000 Marks and the contributor can write 1000 Marks off his taxes. It's the same as a non-profit organization.

US: IS THIS EASY TO SET UP IN GERMANY?

Ralf: Not really, there are specific formal procedures to be done, but I think that it will be approved for us. But simple, it isn't.

US: THAT MEANS THAT YOU ONLY GET AS MUCH MONEY AS YOU NEED FOR SELEKTION. WHEN OTHER MONEY COMES IN YOU MUST USE IT FOR PROJECTS, BUT THIS MONEY, WILL IT ALSO PAY SELEKTION MEMBERS?

Makxs: No, unfortunately, it doesn't go that far. (laughter)

Ralf: The problem is to know that this money is used to try to further our goals. Some of our goals can't be achieved under this 'union.' That means they are done as extras. That means what is done with the 'organization' must be accessible to the entire population. So whatever art we do, people must be able to see it. Aren't you going to ask us any standard questions?

US: HOW LONG HAVE YOU BEEN DOING THIS MUSIC?

Achim: Since my mother carried me in her womb.

Selektion Releases

Cassettes 1980-1982

'Rhein Main-Sampler', with P.D., Rogalli, Messehall, 6.094, Kurzschluss, Schwarzes Loch, Der Letzte Tango, Elektrozange, C60
LLL, 'Hoffnung', C60
P16.D4, 'Wer nicht arbeiten will soll auch nicht essen', C45
'Wahrnehmungen Sampler', with P.D., P16.D4, Pari Kekkonen, Rogalli, Ertrinken Vakuum, APO NOW!, Les Crepes, 1981 C45
Rogalli, 'Neue Deutsche Reinlichkeit', C30
'Der Apathische Alptraum', C20
'Reiss aus vor Krach und Chaos', with P.D., P16.D4, Rogalli, Permutative Distortion, Der Apathische Alptraum, El A, LLL, Kurzschluss, C45
Permutative Distortion, 'Bruckenkopf', C45
P16.D4, 'v.r.n.l.', C45
'Offene System', with Renaldo & the Loaf, Der Apathische Alptraum, Lt. Murnau, Art, P16.D4, Die Todliche Doris, C45
P.D., 'Nur die Tiere Bleiben Uebrig', C60

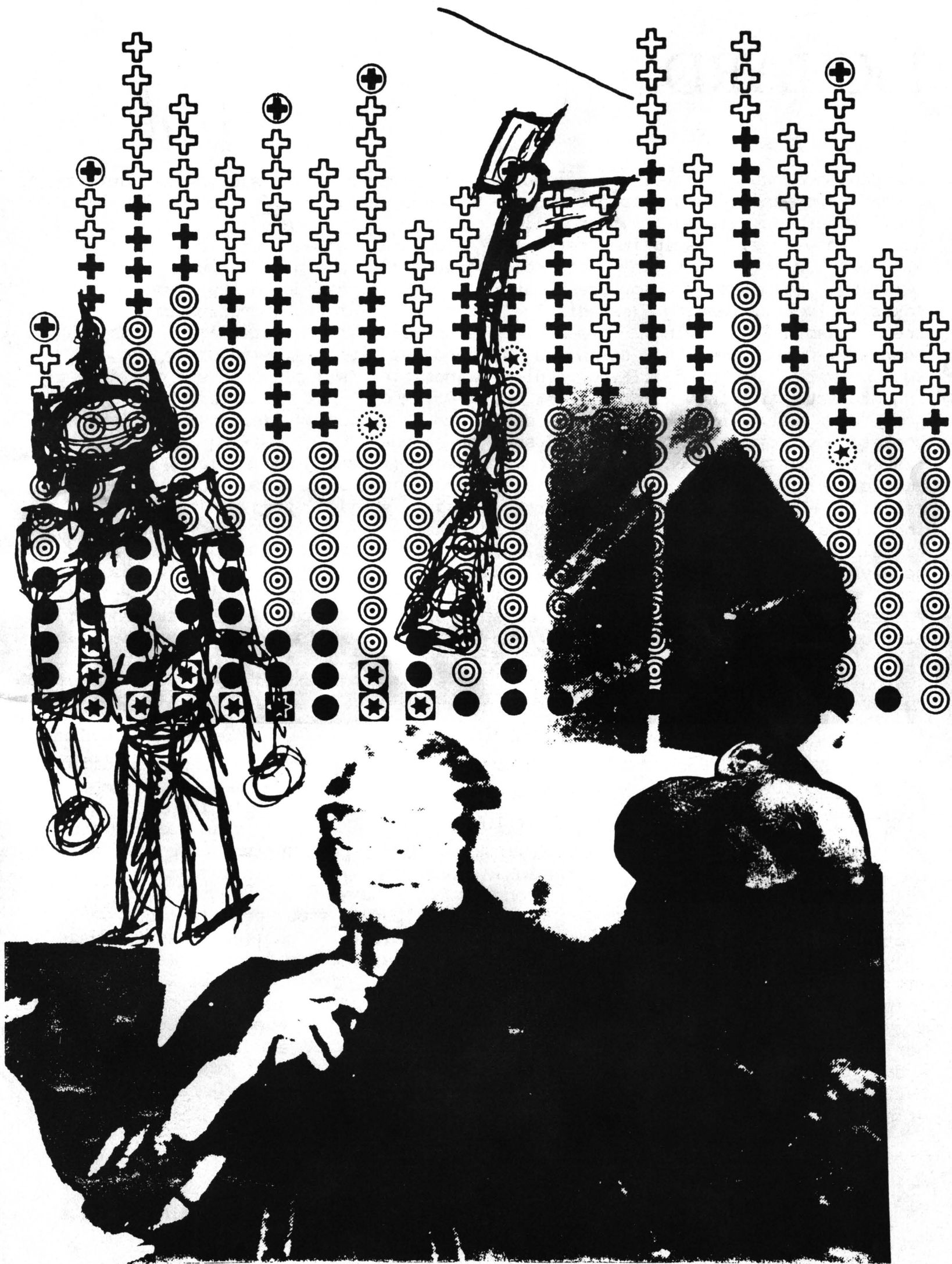
Records 1980-PRESENT

P.D., 'Alltag', EP 1980
P.D., 'Inweglos', LP 1980
P.D., 'Skartrack', flexi 1981
Permutative Distortion, 'Brukenkopf', EP 1981
'Schau hoer main Herz ist Rhein', with Froehlich Eizeit, P16.D4, No Aid, Hean Gilbert, Totto Lotto, LP 1981
'Masse Mensch', with Laughing Hands, P16.D4, Nurse with Wound, the Work, Smegma, DDAA, LP 1982
P16.D4, 'Kuhe in 1/2 Trauer', LP 1984
P16.D4, 'Distrukt', LP 1985
Swimming Behaviour of the Human Infant: 'Same', LP 1985
P16.D4/SBOTHI, 'Nichts Niemand Nirgends Nie!', LP 1986
Mixed Band Philanthropist, 'The Impossible Humane', LP 1986

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RICHARD

LIKE

Independence, warmth, tolerance, ebull- Italian restaurants, wine, candies, porridge & other breakfast cereals, ience, efficiency, humor, open competit- 'stereos, dumb artists, El Greco & Picasso, ion, principles, integrity, perceptive- 'stereos, dumb artists, El Greco & Picasso, ness, knowledge, discipline, rereading, 'stereos, dumb artists, El Greco & Picasso, my own writing, staying at home, 'stereos, dumb artists, El Greco & Picasso, films and the Marx Brothers), 'stereos, dumb artists, El Greco & Picasso, swimming (especially in fresh-water, 'stereos, dumb artists, El Greco & Picasso, lakes & rivers), reading (especially in, 'stereos, dumb artists, El Greco & Picasso, dies, Martha Graham & nearly all ballet, 'stereos, dumb artists, El Greco & Picasso, the sunshine), loving, love-making, 'stereos, dumb artists, El Greco & Picasso, Marxists, television's situation come- 'stereos, dumb artists, El Greco & Picasso, sobriety, sleep, meeting strangers who- 'stereos, dumb artists, El Greco & Picasso, first in California, Marxists and post- 'stereos, dumb artists, El Greco & Picasso, know my work, postcard-writing, finish- 'stereos, dumb artists, El Greco & Picasso, nearly all its modern forms, 'stereos, dumb artists, El Greco & Picasso, ing projects, napping with my feet up, 'stereos, dumb artists, El Greco & Picasso, all jazz, Frogthink and Frogwrite in, 'stereos, dumb artists, El Greco & Picasso, New York and Berlin to live, used, 'stereos, dumb artists, El Greco & Picasso, Tchaikovsky & Leonard Bernstein & nearly pedsn, 'stereos, dumb artists, El Greco & Picasso, bookstores, mountains and the sea, 'stereos, dumb artists, El Greco & Picasso, all music between Bach and Ives, 'stereos, dumb artists, El Greco & Picasso, listening to music, windowless rooms, 'stereos, dumb artists, El Greco & Picasso, Orfeo and Mozart's Don Giovanni), 'stereos, dumb artists, El Greco & Picasso, Puerto Rico and Israel to visit, 'stereos, dumb artists, El Greco & Picasso, Burana, all opera (except Monteverdi's, 'stereos, dumb artists, El Greco & Picasso, religious edifices, public transportat- 'stereos, dumb artists, El Greco & Picasso, Frank Sinatra, Carl Orff's Carmina, 'stereos, dumb artists, El Greco & Picasso, ion, buses (especially for long-distance, 'stereos, dumb artists, El Greco & Picasso, Susan Sontag important and/or original, 'stereos, dumb artists, El Greco & Picasso, traveling at night), color television, 'stereos, dumb artists, El Greco & Picasso, Broyard, putative literati who think, 'stereos, dumb artists, El Greco & Picasso, hockey & football & track, televised, 'stereos, dumb artists, El Greco & Picasso, literature, Alfred Kazin & Anatole, 'stereos, dumb artists, El Greco & Picasso, news, typewriting, fine-point felt pens, 'stereos, dumb artists, El Greco & Picasso, Frost, poetry readings, translated, 'stereos, dumb artists, El Greco & Picasso, showers, sneakers, history and arts, 'stereos, dumb artists, El Greco & Picasso, productions of Shakespeare, Robert, 'stereos, dumb artists, El Greco & Picasso, criticism, books and records, Gertrude, 'stereos, dumb artists, El Greco & Picasso, and slick magazines, nearly, 'stereos, dumb artists, El Greco & Picasso, Stein, E. E. Cummings, literary, 'stereos, dumb artists, El Greco & Picasso, psychology and philosophy, 'stereos, dumb artists, El Greco & Picasso, journals, American literature, German, 'stereos, dumb artists, El Greco & Picasso, ism in all arts, most books of, 'stereos, dumb artists, El Greco & Picasso, culture, anarchists and libertarians, 'stereos, dumb artists, El Greco & Picasso, exploitation of personality, 'stereos, dumb artists, El Greco & Picasso, Stanley Edgar Hyman & Northrop Frye, 'stereos, dumb artists, El Greco & Picasso, cricket & golf, poetry based upon the, 'stereos, dumb artists, El Greco & Picasso, Groucho Marx, classic radio comedy, 'stereos, dumb artists, El Greco & Picasso, "educational television," tennis, 'stereos, dumb artists, El Greco & Picasso, Johann Sebastian Bach, The Rolling, 'stereos, dumb artists, El Greco & Picasso, children and nearly all dogs and cats, 'stereos, dumb artists, El Greco & Picasso, Stones, Charles Ives & Anton Webern, 'stereos, dumb artists, El Greco & Picasso, Japs, most, 'stereos, dumb artists, El Greco & Picasso, female makeup, 'stereos, dumb artists, El Greco & Picasso, handwritting, 'stereos, dumb artists, El Greco & Picasso, P.D.Q. Bach, John Cage & Milton Babbitt, 'stereos, dumb artists, El Greco & Picasso, travel, suburbs, 'stereos, dumb artists, El Greco & Picasso, automobiles, 'stereos, dumb artists, El Greco & Picasso, ing, letter-writting, 'stereos, dumb artists, El Greco & Picasso, trees & fields, 'stereos, dumb artists, El Greco & Picasso, & Albert Ayler, Blind Willie McTell, 'stereos, dumb artists, El Greco & Picasso, sleeping in unfamiliar beds, 'stereos, dumb artists, El Greco & Picasso, B.B. King, modern music & baroque, 'stereos, dumb artists, El Greco & Picasso, Dinu, 'stereos, dumb artists, El Greco & Picasso, proread, 'stereos, dumb artists, El Greco & Picasso, morning, waking to an alarm, 'stereos, dumb artists, El Greco & Picasso, errands, 'stereos, dumb artists, El Greco & Picasso, Paul, 'stereos, dumb artists, El Greco & Picasso, Lipati's recordings of Chopin, 'stereos, dumb artists, El Greco & Picasso, Zukofsky's of Bach and Paganini, 'stereos, dumb artists, El Greco & Picasso, Glenn, 'stereos, dumb artists, El Greco & Picasso, talking in the, 'stereos, dumb artists, El Greco & Picasso, teasing, gambling, 'stereos, dumb artists, El Greco & Picasso, Gould's of Bach as well as his radio, 'stereos, dumb artists, El Greco & Picasso, and "sexiness" and erotic, 'stereos, dumb artists, El Greco & Picasso, cigar smoke, 'stereos, dumb artists, El Greco & Picasso, features, Moholy-Nagy and most other, 'stereos, dumb artists, El Greco & Picasso, drunkness, fatigue, 'stereos, dumb artists, El Greco & Picasso, cigarette and, 'stereos, dumb artists, El Greco & Picasso, polyartists, Merce Cunningham, Islamic, 'stereos, dumb artists, El Greco & Picasso, induction, 'stereos, dumb artists, El Greco & Picasso, exploitation, 'stereos, dumb artists, El Greco & Picasso, opportunity, 'stereos, dumb artists, El Greco & Picasso, sadomasochism, 'stereos, dumb artists, El Greco & Picasso, tenses, 'stereos, dumb artists, El Greco & Picasso, art, constructivism, Piet Mondrian & Ad, 'stereos, dumb artists, El Greco & Picasso, Reinhardt, artists who know exactly what- 'stereos, dumb artists, El Greco & Picasso, do- 'stereos, dumb artists, El Greco & Picasso, precision, 'stereos, dumb artists, El Greco & Picasso, self-destructiveness, 'stereos, dumb artists, El Greco & Picasso, they are doing, Guinness stout and, 'stereos, dumb artists, El Greco & Picasso, unreliability, 'stereos, dumb artists, El Greco & Picasso, competition, 'stereos, dumb artists, El Greco & Picasso, they are doing, Guinness stout and, 'stereos, dumb artists, El Greco & Picasso, corruption, ignorance, 'stereos, dumb artists, El Greco & Picasso, violence, 'stereos, dumb artists, El Greco & Picasso, dogma, 'stereos, dumb artists, El Greco & Picasso, Berliner Weisse, oatmeal cookies, celrey, 'stereos, dumb artists, El Greco & Picasso, soda, cinnamon chewing gum, milk with, 'stereos, dumb artists, El Greco & Picasso, procastination, cold, 'stereos, dumb artists, El Greco & Picasso, humorlessness, 'stereos, dumb artists, El Greco & Picasso, coffee or amaretto liquer at bedtime, 'stereos, dumb artists, El Greco & Picasso, Extravagance, unjustified authority, 'stereos, dumb artists, El Greco & Picasso, oriental restaurants, champagne,.....

DISLIKE

KOSTELANETZ

Richard Kostelanetz

UN SOUND

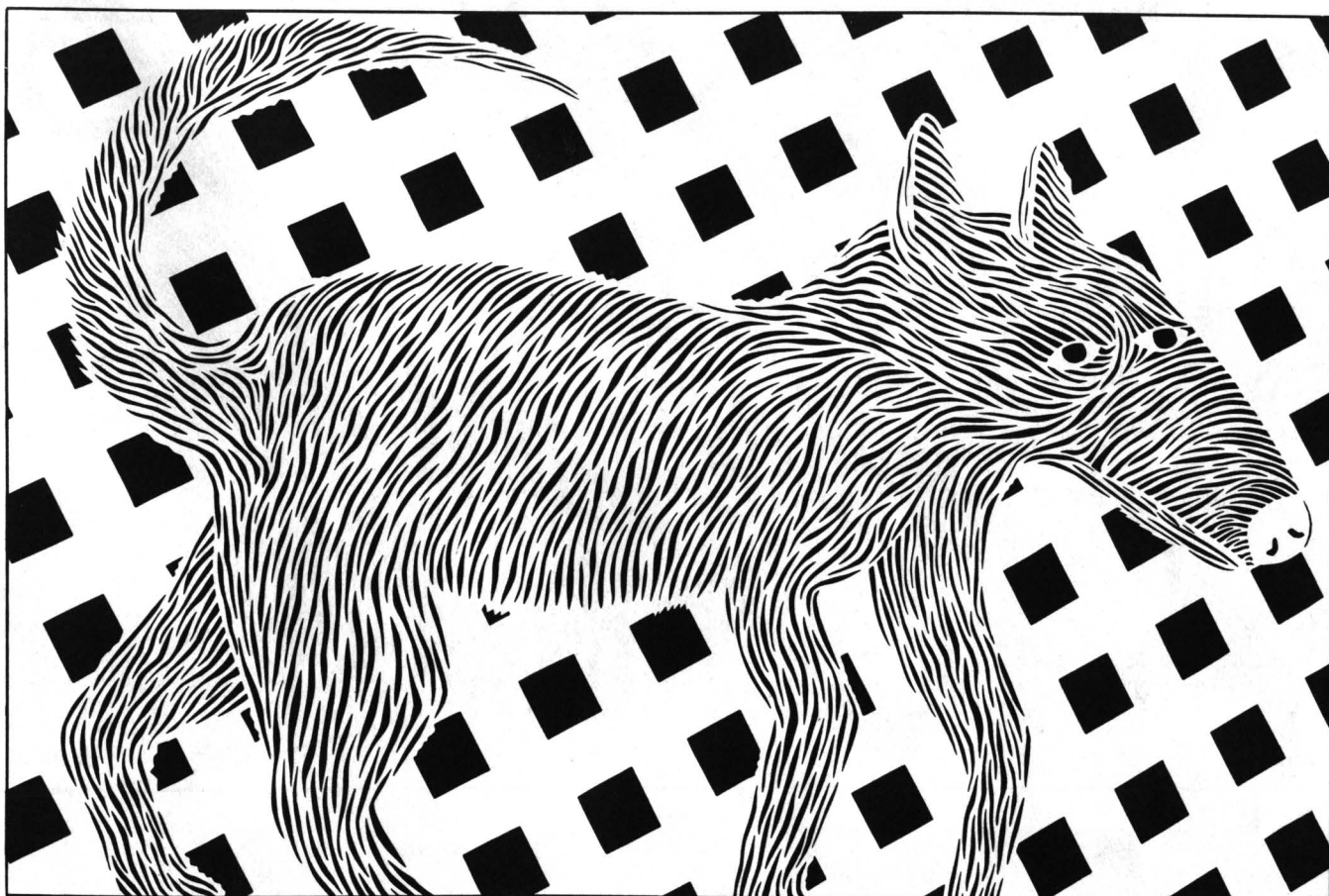
a poem by Dave G. Harris

7-31-85

We went to the P.O.
And look what we found
The latest edition
Of the Mag called UN SOUND
Hot off the press
And full of fresh thought
Enterprising . . . inventive
With new issues fraught
Intellectual . . . arty
Ahead of its time
An enviable effort
The world as its clime
Chock full of ideas
Many minds in the making
All in all worthy
A real undertaking
In-depth perceptions
Not yet earthshaking
Conceptual . . . constructive
Visionary . . . painstaking
Motivated . . . reflective
In the futurist mold
Pioneering progress
but for the bold
Keep up the good work
Always better and better
A really great effort
To the spirit and letter

Part of the movement
To better this life
To recast society
And eliminate strife
The kind of a project
That falls to our youth
The enthusiasm that bristles
In the search for the truth
Pull out all stops
Full steam ahead
Who would be leaders
Just won't be led
So . . . when spirits wane
And the going gets rough
Remember . . . so was it always
Trailblazing's Tough

This poem was submitted some time ago, and we have been waiting for the proper opportunity to present it. Dave G. Harris happens to be one of our oldest subscribers (78 years old) and we appreciate his contribution as well as his consistent interest in contemporary activities; hopefully all of us will have such an open mind.



Allan Winkler



'Mom In Bondage'

John Eberly



EDUVIVIER